

ATHLETIC JOURNAL

Vol. XXXIX, No. 3

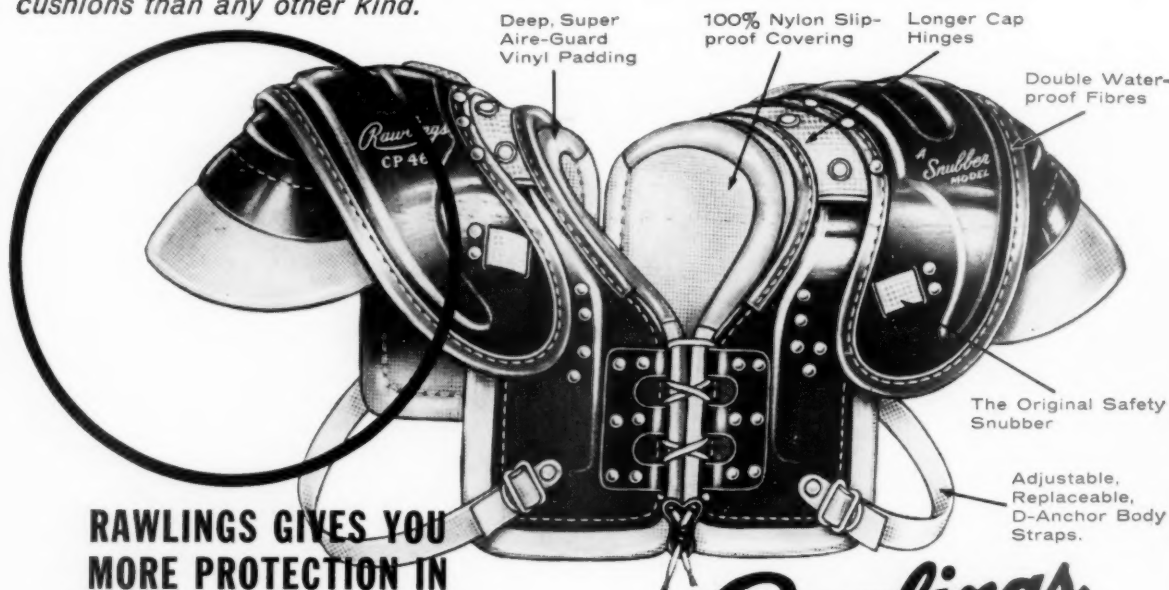
November, 1958



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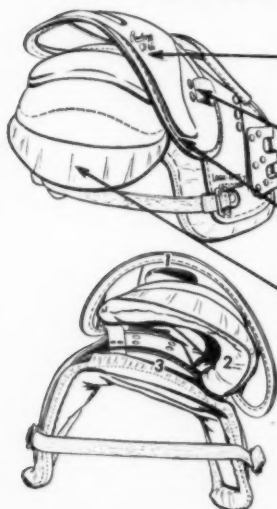
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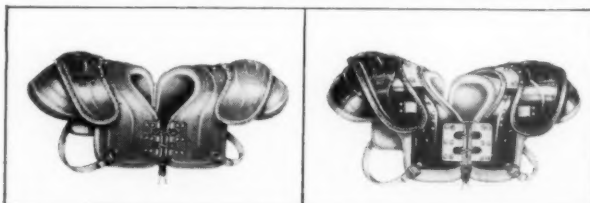
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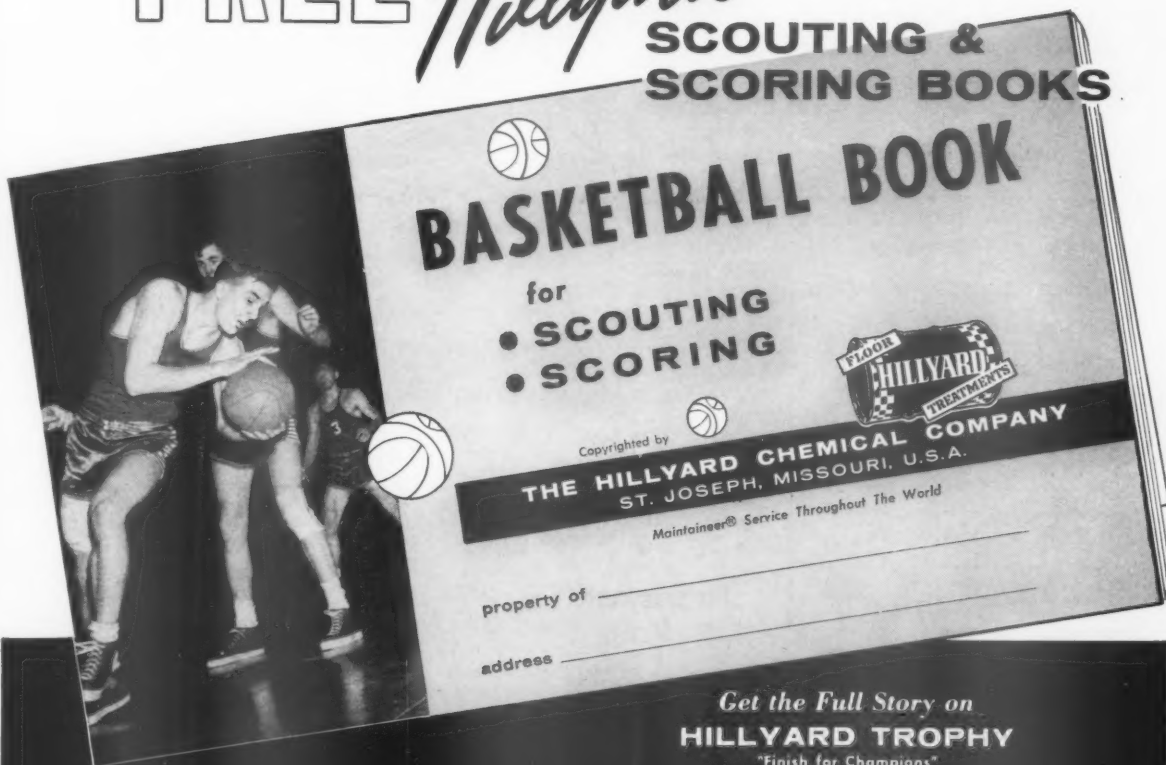
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1719 Howard Street
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Established in 1921 by
MAJOR JOHN L. GRIFFITH

JOHN L. GRIFFITH, Publisher

M. M. ARNS, Editor

HERB ARTEL, Jr., Art Editor



Eastern Advertising Representative
Charles Thorp, 370 Lexington Avenue,
New York City

Subscription Prices:

Two dollars per year; \$3.00 for two years;
\$3.75 for three years; Canada \$2.50 per
year; foreign \$2.75 per year. Single copies
25 cents each for current volume; 35 cents
each for back copies. Copyright 1958
by Athletic Journal Publishing Co.

Change of Address:

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us thirty days before the date of issue with
which it is to take effect. Duplicate copies
cannot be sent to replace those undelivered
through failure to send advance notice.
Published monthly except July and August.
Member of the Audit Bureau of Circula-
tions. Address all communications regard-
ing circulation and manuscript to:

ATHLETIC JOURNAL PUBL. CO.
1719 HOWARD STREET
EVANSTON, ILLINOIS

Second class mail privileges authorized
at Evanston, Illinois, with additional
second class entry at Rochelle, Illinois.

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Number 3

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FRONT COVER ILLUSTRATION

When we heard about the "Stacked-Deck Offense" being used by McQuaid High School in Rochester, we asked if we might photograph it. The illustrations and article appear on pages 18-21. To further clarify this offense, we set up the basic formation, using one of the Program Aids Company's new "Playmaster" boards.

A Look At This Issue and a Glance Ahead

THE third of our four illustrated basketball articles appears in this issue. We are referring to the article by George Monagan and Herb Janick which appears on pages 18-21. In the basketball illustration vein, there is also the "For Your Bulletin Board" insert with sequence shots of All-American, K. C. Jones. These illustrations, by the way, bring the

total of basketball illustrations to 150 so far this school year. Combined with a number of sequences next month, illustrating the No. 4 play used by Bob Blackburn of the University of Dayton, this is quite a serving of basketball illustrations. We haven't neglected the diagrams either. Fifty-three diagrams were used in conjunction with the ten basketball articles appearing in this issue. In addition to the illustrated basketball article next month, we will be presenting the first of several illustrated articles on gymnastics.

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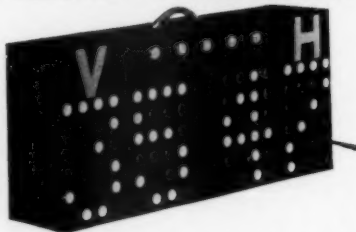
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THE lion may be considered the king of beasts, but at least six other animals outrank the king when it comes to being selected as a team nickname. Based on 613 Illinois high schools, the wildcat is the most popular since 38 schools selected it for their nickname. The wildcat is followed by 34 bulldogs, 26 tigers, 24 panthers, 13 mustangs and broncos, and 11 rams. Altogether 197 schools selected an animal for their nickname. There are 96 bird nicknames with a tie existing between cardinals-redbirds, and eagles — 32 each. There are also 16 hawks. Under the classification of humans, there are 76 Indians, warriors, and redskins, 25 devils and demons, and 20 Trojans. Altogether 253 schools selected this classification in choosing a nickname. One school labeled itself leprechauns. There are 13 hornets and five yellow jackets, while 32 schools reflected the space age with 15 rockets and jets, 12 comets and meteors, and five streaks and flashes. Among the forces of nature there were four tornadoes and cyclones, two green waves, and one zephyr. Eleven schools labeled themselves the maroons . . . Last month we listed the top football coaches and this month, thanks to the *Converse Basketball Yearbook*, present the top round ball coaches still actively engaged in the sport.

Three others who would have been in the top fifteen retired this past summer. They were Jack Friel of

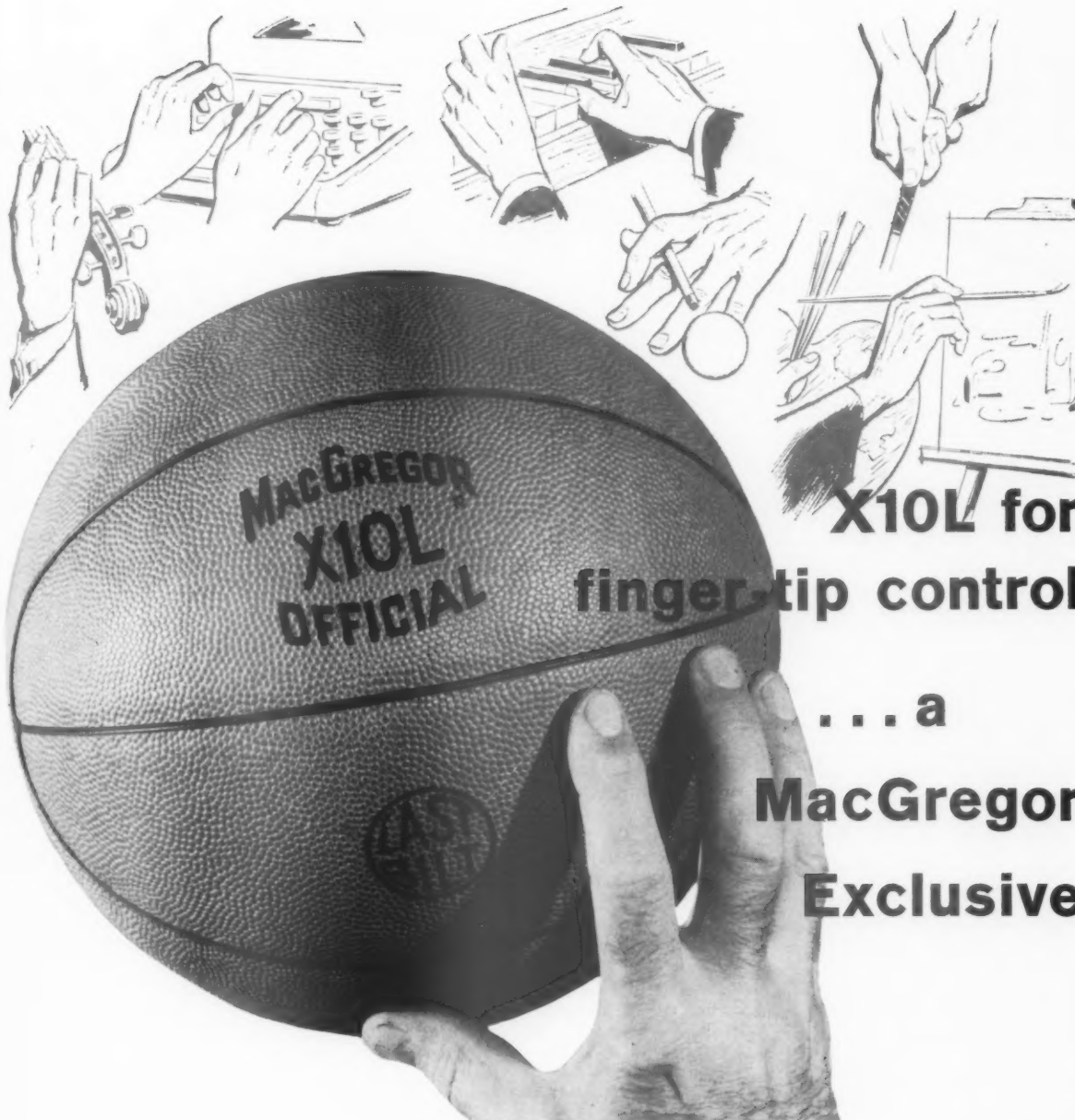
Washington State, Howard Cann of New York University, and Ernest Hole of Wooster.

FOOTBALL, like history, has a peculiar way of repeating itself. In 1950 Illinois drove 80 yards through the snow and wind to score on a six-yard pass, with two minutes left, to beat Michigan 7-0. The next year the Illini drove 83 yards through the snow and cold to score on a seven-yard pass, with one minute and 12 seconds remaining, to beat Michigan by the same score . . . "For the first ten years of life, education shall be predominantly physical; every school is to have a playground; play and sport are to be the entire curriculum and in this decade such health will be stored up as will make all medicine unnecessary." If that sounds like a statement made by a leader in the physical education and athletic programs, we hasten to add that Plato uttered these words 2000 years ago . . . Jules Sikes is one of the breed of coaches known as chronic worriers. A few years ago, prior to the Kansas opener with TCU, he was spilling out his tale of woe to George Kellam, a Fort Worth reporter. Kellam countered with "Well, coach, they'll try won't they?" "Yes, George," Sikes said, "but sometimes they tries too easy."

The football captains at Alabama have been almost evenly divided pro-

(Concluded on page 22)

NAME	YEARS	GAMES	WON	LOST	PCT.
Ed Diddle (W. Ky.)	36	914	679	235	.743
Ed Adams (Tex. So.)	24	798	645	153	.811
Hank Iba (Okla. St.)	29	797	615	182	.772
Adolph Rupp (Ky.)	28	687	505	102	.852
John Lance (Pitt, Kans.)	41	864	573	291	.663
Fred Enke (Ariz.)	37	842	539	303	.640
Joe Hutton (Hamline)	27	629	494	135	.785
Amory Gill (Ore. St.)	30	841	492	349	.585
Bloomer Sullivan (S. E. Okla.)	21	616	485	131	.787
Leo Nicholson (E. Wash.)	27	635	438	197	.690
Harold Anderson (Bow. Gr.)	24	604	426	178	.705
Ozzie Cowles (Minn.)	29	586	411	175	.701
John McLendon (Tenn. St.)	18	503	410	93	.815
William Reese (E. Wash.)	25	610	402	208	.659
Hamlet Peterson (Luther)	36	672	391	281	.582



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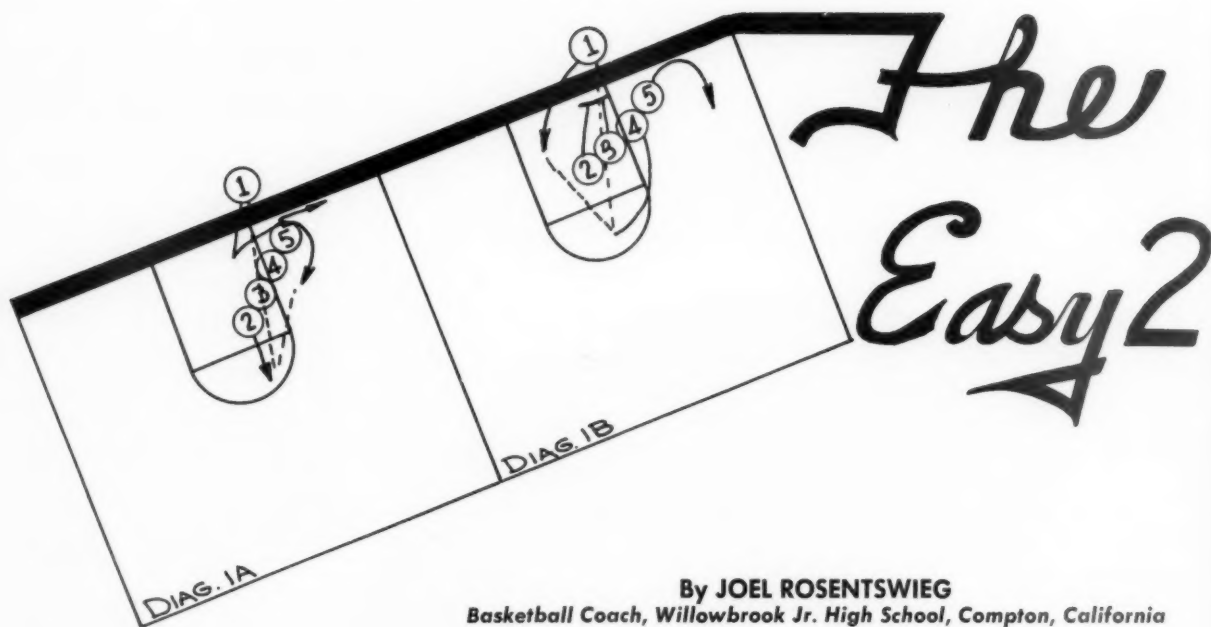
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By JOEL ROSENTSWIEG
Basketball Coach, Willowbrook Jr. High School, Compton, California

MANY opportunities to score an easy two points during a basketball game are overlooked. Statisticians have shown that each team receives the ball from out-of-bounds along the fore court end line approximately five times during a game. This favorable position is frequently neglected.

We are presenting three patterns, each consisting of two plays. In executing these patterns, the groups of players line up in a simple formation from which many other variations may be derived. Each pattern contains a safety pass which is often disregarded in planning out-of-bounds plays.

In using these patterns, or when using others, it is a good plan for the coach to instruct each player in the movements from all positions. Running the same play from new spots will often confuse a high school team, and having a second variation run from a previous formation tends to disrupt the defensive players and increases the possibility of both plays working.

The plays shown in Diagrams 1A and 1B are designed to free a particular player. In Diagram 1A, four players line up to form a shallow diagonal screen. On a signal from O1, O2 drops back to receive a pass. After passing in, O1 fakes to the inside, then cuts closely around the three-man block. A return pass, O2 to O1, enables O1 to attempt a short shot while moving toward the center of

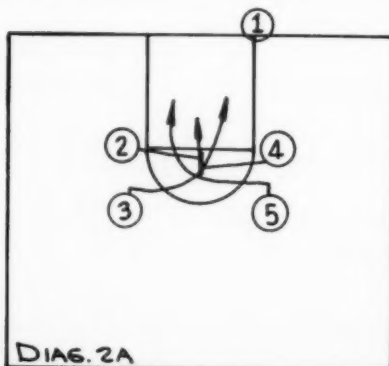
the court. When O2 is covered, O5 breaks forward and cuts outside for the safety pass.

The variation of this play (Diagram 1B) has the same line-up. When the defensive team sees the same formation, the usual maneuver is to slough off players O3, O4, and O5, and move to the extremes of the screen with the purpose of picking off a pass to O2. This time O2, O3, and O5 break straight ahead. As they move forward, they should hold their hands out as if they were going to receive the pass. O4 backs out of the formation to receive the pass from O1. The three players who form the end line screen should move to a position where either they or their defensive men place a double screen on the man who is guarding O1. After passing to O4, O1 should relax visibly and watch the screen set up. This relaxation on the part of O1 can also cause the defensive

player to relax, thus increasing the chances of success for this play. When the double screen is set, O1 goes quickly to the inside, staying out of bounds until the screen has cleared. O1 receives a return pass underneath the basket for a lay-up shot. Then O5, cutting forward and out, is again the safety outlet.

Diagrams 2A and 2B show two patterns where three men are driving toward the basket. Because there are more possible free men in this series, and at least two of them are moving at full speed, it can generally be considered a more advantageous play series than those shown in Diagrams 1A and 1B.

In the play shown in Diagram 2A, four men line up in a square, two players at the free throw line and two players just above the top of the key. O2 and O4 move toward each other at a signal, stopping shoulder to shoulder in the middle of the court. Breaking just after O2 and O4, O3 and O5 take one step forward and then split off the double screen. It is important that one man be designated to pass behind the other. The low man of the double screen waits to see whether his defensive man switches off to one of the free cutters. If he does switch, the low man breaks straight down the center of the court. O1 passes to the first free man. Proper cutting in this variation not only will free a player, but will also set up the second possibility.

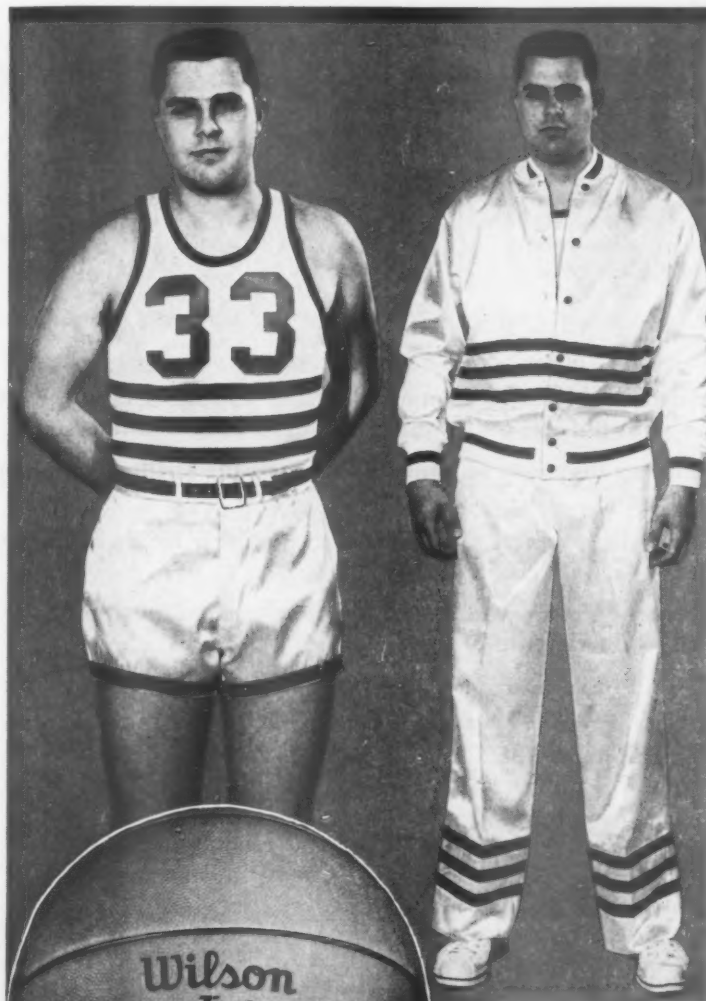


(Continued on page 41)

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THE FOOTBALL DRILL OF THE MONTH

PREPARED BY GEORGE ALLEN

3

THE DRILL

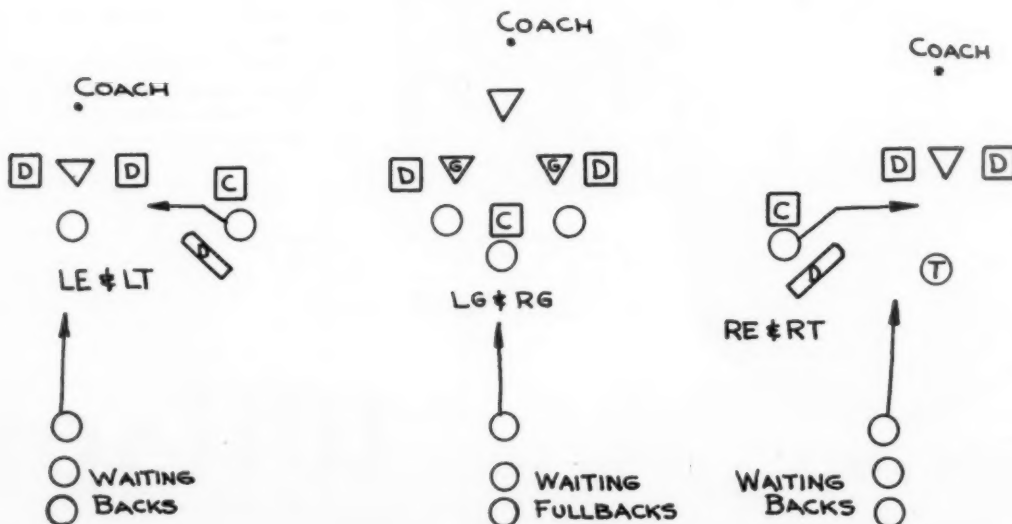
HOW TO DRILL FOR YOUR JOB

PURPOSE

The drill was designed to test men who play the same position on both offense and defense.

INSTRUCTIONS

1. Place three quarterbacks, three centers, the right halfbacks, and the left halfbacks on offense with the left and right sides of the offensive line.
2. Station two standing dummies to indicate the hand-off territory on either side of the offensive center.
3. The quarterback calls a play in the huddle to go either inside or outside the offensive lineman.
4. Place a lineman on defense who is fighting for the same position as the offensive lineman plays on defense.
5. Alternate units and have each unit take three consecutive cracks. Be sure and call out the winner each time.
6. This is a fine competitive drill.



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Taking Advantage of Scoring Situations

By MOE TENER

Basketball Coach, Clayton, New Jersey, High School

MANY basketball coaches have said: *If we had only one more opportunity to score, or With another break, we might have won that ball game.* These games might have been won, if the teams involved had taken advantage of the opportunities to score which prevailed. In checking the results of basketball games, it will be noticed that many final scores end in a 2- or a 4-point difference. If the losing team had taken advantage of its opportunities, many of those close games might have had a reverse result.

A number of teams are content to play only for possession of the ball, instead of having a scoring situation in mind. They play a type of game the defense appreciates because the defensive players are given an opportunity to return to position and reorganize. Also, the defense has a chance to get a quick breather and possibly analyze the approaching offense. The aim of the offensive team should be to compel the defense to play its game, and not play the defense's game.

Even on the college level, teams take possession of the ball with nothing definite in mind, and just proceed down the court, hoping something will open up in the defense. This haphazard game leads to losing the ball without taking a shot. There is nothing more aggravating to a coach than seeing his team lose possession of the ball on a violation without taking a shot at the basket.

By having a particular maneuver in mind, additional field goals will result, and the team will be more dangerous. The players in possession of the ball know what they are going to do; the team without the ball can only guess what is going to happen.

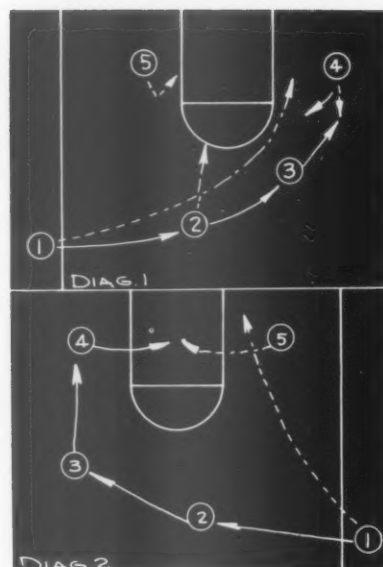
An offensive team should always be one step ahead of the defensive team.

Situations occur during a game in which solid possession is the best thing that can be expected. We realize the players are not mechanical men or robots, and that basketball is a free-lance game in which athletes have to use their own initiative. Executing a certain play does not indicate a mechanical system, or a change in the basic offense.

Most coaches prefer one type of offense, depending upon the strengths and weaknesses of the opponents. An initial definite play can fit into any type of system. A coach should bear in mind, that if the play does not work, the offense still has possession of the ball and could go into its regular pattern of play. Nothing has been lost, but there might have been a chance for somebody to break loose for a field goal.

Let us consider the times that scoring opportunities are available during a game. An alert team will take advantage of the opportunities presented in the following situations: 1. Out-of-bounds plays under the basket. 2. Out-of-bounds plays from the side court. 3. A set play after a timeout. 4. Lost ball by the opposing team beyond half-court. 5. A fast break from a defensive rebound. 6. Fast break from the free throw line. 7. Jump ball. 8. After a loose ball has been retrieved. 9. Last shot situation.

A particular set play should be used to put the ball in bounds every time it is taken possession of out of bounds in the offensive half of the court. The play can be designated by a number called out by the player who has the ball out of bounds, or by raising a number of fingers to let his teammates know what maneuver to



execute. We believe a definite play presents a better chance to score than just playing for possession. Secondly, most teams go into a man-for-man defense on out-of-bounds plays under the defensive basket by picking up the nearest man and cutting through with him. Third, it is good for team discipline which is necessary in the formation of a well-drilled team.

It is not necessary to point out the out-of-bounds plays which should be used under the basket, since there are so many, and in most cases they depend upon the material at hand.

Two out-of-bounds plays from the sides which are effective against any type of defense, and which are usually discarded by most teams, are shown in Diagrams 1 and 2.

We could call the play which is shown in Diagram 1 *around the horn*, since the ball travels around the court. O1 throws the ball to O2. Then O2 throws it to O3 and cuts to a spot just above the keyhole. O3 passes to O4, and as he does, O1 cuts off the tail of O2, running his man into O2. Then O4 tries to get a quick pass to the cutter. If O4 is unable to pass, he may take a set shot, or he still may pass the ball back court and get the regular pattern of play started. If the pass to the cutter is successful, O5 and O4 should get in position for rebounding purposes.

As shown in Diagram 2, the ball starts again from out of bounds on the side. This play may be called *setting up the side*, since the player on the lower side is eventually the shooter. O1 passes to O2. Then O2 passes to O3. As the ball is passed, O1 runs down the side to pick off O5. By this

time O4 should have received the pass from O3 and be ready to hit O5 who is cutting. O4 and O1 should crash in for the rebound.

In these plays the shooter does not handle the ball except for the throw-in, and he cannot lose it on a violation such as traveling. The pick originates on the opposite side of the court from where the ball is being handled. Since most players follow the ball, the opposition will be concentrating on the movement of the ball, and will not be aware that a screen is being set up. The chance of switching is remote. Above all, the maneuvers are simple for the ball players to understand and execute. In order to be successful, timing is involved in passing and cutting. The passer must not telegraph the pass; the receiver must meet the ball; skillful ball-handling is necessary; and the individual involved must be able to make a good cut. No play will be successful unless these fundamentals are completed properly.

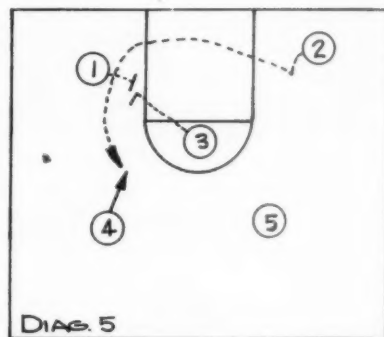
A majority of coaches employ the fast break. The team that is skilled in the use of the fast break is usually a dangerous opponent. A fast break can be started from a defensive rebound; a loose ball that is retrieved; and from a free throw shot attempted by the opposing team. Most teams will try to get a fast break started after a defensive rebound, but only a resourceful team will convert a loose ball or a defensive free throw shot into a fast break.

In order to be effective in this phase of the offense, a team must be thoroughly schooled in the idea that every interception and recovery constitute a potential field goal, if they can move the ball down court before the opposition has time to set up.

The players must appreciate the fact that a properly executed fast break requires teamwork and good ball-handling; it is not helter-skelter basketball. Let us consider individu-

ally each maneuver from which a fast break can result. The procedure is the same in all three cases. Since the defensive team invariably retreats down the center, the first pass must be made to the side to prevent interception. From that point the ball is taken to the center of the court and kept there, in order to have three paths of approach.

Diagram 3 shows O3, O2, and O1 in the triangle for rebound strength. O1 gets the rebound. The front man in the zone, O4 in this case, must hustle to the side to make himself a clear receiver. The rebounder must make a fast and accurate pass. When O4 receives the ball, he dribbles to the center. Then O3 cuts around him and moves down the side. O5 hustles down the other sideline. With O4 in the center and O3 and O5 wide, we have three lanes of approach for scoring. O1 and O2 are back for defensive



DIAG. 5

player recovering the ball looks for a receiver to the side, and throws if he spots one. If there is not a receiver, he takes the ball down the center himself, leading the break. Two teammates should pick up the cue quickly and follow down, one on each side of the court.

There are a few points the players should consider: The team's first objective is to look for the fast break, but if the opportunity is not present, they should hold the ball and get the offense organized. The first pass should always be to the side, then taken to the center, and kept in the middle of the court, until the final pass is made or a shot is taken. The players should realize that there is a certain pattern involved, and everyone has his share of responsibility for its success.

The next type of play could be utilized after time-outs, or any time the team is together in a huddle. We are referring to all times the ball is put into play from the defensive half of the court. These particular maneuvers are usually most successful against a man-for-man defense, and can often break a man loose against a zone defense. As mentioned previously, our players know what they intend to do; the opposition can only guess what they might do. The primary thought is if the play does not work out, they still have possession of the ball and could get started on the regular pattern of play.

Diagram 5 shows a play which we call a double screen either left or right, depending on where the screen is to be set up. It can be used on either side of the court. As soon as O4 and O5 reach midcourt, O3 and O1 set up a double post on the edge of the three-second area. The player in the opposite corner, O2 in this case, cuts off the tail of the double post. He tries to run his man into the screen. If the play is completed properly, O2 will have a soft jump shot in or about the free throw area.

(Continued on page 38)



DIAG. 4

measures. This maneuver can be worked on the other side with O2 getting the rebound. The pass would then go to O5, and he would dribble it to the center. If O3 retrieved the ball, he could pass it to any of the front players moving to the side. That player would move it to the center, and O3 would follow down the sideline. If the ball took a long bounce and if either of the front men, O4 and O5, recovered, it would be taken directly to the center and the two closest players would go to the side lanes.

The ideal setup for a defensive free throw shot is shown in Diagram 4. The defensive team has the two inside positions and the guards could easily drift to the sides. Even before the shot is taken, the players are in excellent position. The break is executed the same way it is from a regular rebound.

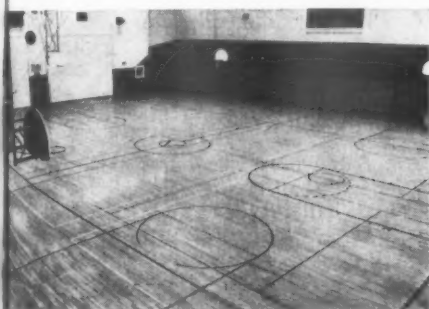
On the recovery of a loose ball, the same movements can be made. The



DIAG. 3



One of the gyms of the \$2,500,000 Johnson Gymnasium at the University of New Mexico. Crystal Seal-O-San is used here.



Valley High School, Albuquerque, uses Seal-O-San to give long-lived protection for expensive hardwood floors.



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HUNTINGTON

VERY often basketball coaches work for the highest degree of organization in their team's performances, but neglect to provide a sound student organization of managers who play an important role in the success or failure of the basketball season. The manner in which the managers do their job is reflected in the morale, play, and attitude of the entire team.

We believe that a basketball team is a winning team, not only because of the material at hand, the organization and presentation of fundamentals, etc., but also because of the effi-

ciency of the managerial staff behind the scenes. A team's play is definitely affected by the knowledge of efficient managerial organization. Therefore, great effort is put forth in order to establish a staff of efficient, hard-working students who will be proud of their job and realize its importance.

future situations. In assuming responsibility for the organization and supervision of the detailed work connected with the handling of players, equipment, schedules, planning, and finances, the manager is gaining experience which will be useful in almost all vocations and professions. The personal contacts with players, coaches, and other personnel are valuable, sincere, and lasting. Finally, the feeling of being a part of a dynamic organization is satisfying. The work done by the manager is deeply appreciated by the coaches and the players.

and 4 points if the team is league champion. As is true in the case of a varsity player, 6 points are necessary for a varsity manager's letter.

5. An assistant manager is entitled to receive the same number of points as a junior varsity first string player toward his award. He is eligible for 1 point or 2 points if the team is league champion.

6. Freshman managers shall receive the same number of points as freshman first string players. They are eligible for $\frac{1}{2}$ to $\frac{3}{4}$ of a point or 1 point if the team is freshman tournament champion.

Don't Neglect Managerial Organization

By FRED E. HOWELL

Basketball Coach, Ocean City, New Jersey, High School

ciency of the managerial staff behind the scenes. A team's play is definitely affected by the knowledge of efficient managerial organization. Therefore, great effort is put forth in order to establish a staff of efficient, hard-working students who will be proud of their job and realize its importance.

In order to develop an esprit de corps, colorful jackets with varsity manager, assistant manager, and freshman manager inscribed on the back are used. Pre-season meetings are held to discuss organization and duties and at that time each manager is delegated assignments for the coming season. Many more students apply for managerial positions than can be used. The following outline is given to each manager.

Introduction to Managers

This outline is designed to acquaint managers with the system in operation. It is to be used as a check-off list and as a guide during the season. We hope that throughout the season all managers will offer the varsity manager any suggestions which will make this outline more useful to future managers.

The reward for managers can be found in the worthwhile experiences which are applicable to present and

Basis of Promotion and Awards

1. Promotion will be based on the efficient manner in which the season's work was done, and the attitude which accompanied the work. A good manager in addition to keeping neat and accurate records, is courteous, intelligent, and willing to work.

2. The head manager will usually be a senior; the assistant managers will be juniors. Managerial candi-

FRED HOWELL is a graduate of Springfield College, and holds a master's degree from Columbia. His coaching record at Ocean City has been outstanding. Howell's teams won 81 games and lost only 9 in four years. In compiling this record, his teams won three straight league championships, a state championship, and a state runner-up.

dates may be either freshmen or sophomores.

3. One of the two assistant managers is usually promoted to varsity manager.

4. The varsity manager is eligible for 3 points toward a letter award,

Care of Basketballs

1. Have basketballs pumped up every day before practice (13 pounds regulation). Use a needle lubricator if it is available.

2. Every ball used for practice shall be marked with an electric needle.

3. Balls must be cleaned every week with ball cleaner. Keep a record of each ball that is cleaned.

4. Check balls in and out after every practice and game.

5. Lost balls should be reported to the coach immediately.

6. Have reserve balls on hand.

7. Keep the balls in the ball closet when not in use.

Care of Game Uniforms and Practice Clothes

Game Uniforms

1. Game suits should be issued before each game.

2. Check all articles in after each game. Make a report of any missing articles to the coach.

3. Be responsible for the cleaning of uniforms. Maintain an accurate check on all equipment which is sent out to be cleaned.

4. Keep a record of all uniforms and articles of clothing that are issued.

(Continued on page 51)

Meet the Press

By BOB KLOPPENBURG

Basketball Coach, California Western University, San Diego, California

MOST basketball coaches are familiar with the press. It may be partially responsible for their gray hair, ulcers, hat throwing, nail biting, towel wringing, etc., during games. It is also responsible for sleepless nights spent devising offenses to combat it.

Why is so much emphasis placed on the press? Many excellent teams have been upset by a pressure defense mainly because of the mental effect that it so often has upon the players, regardless of their ability. Basketball

enthusiasts have witnessed a game in which a superior team, man-for-man, became mediocre when constantly pressured down court by the defensive player. As the ball is brought up court, shots are forced and costly errors are made. When the pressure is on, the team is off.

On the other hand, most coaches will agree, that when a superior team presses an inferior one, the game's outcome is decided quite early in the contest. The inferior team often blows

sky high in individual and team play. Therefore, if a pressure defense can create a situation wherein even the most efficient players become rushed in their ball-handling and shooting, it is quite apparent that every team should be equipped with some type of full court pressure defense.

When playing teams of equal or superior ability, the conventional defense is not adequate, no matter how well it is executed. Nowadays, the

(Continued on page 37)

In the initial press shown in Diagram 1, X1 pressures the ball hard. X2 faces O2 and attempts to delay the pass into O2 or force a bad pass. Then X3 plays five feet to the front and side for the interception of a long pass. X4 uses the same movement that was used by X3. X5 moves in the same way and is alert for any check-off.

On the initial press, O1 should be forced into a bad pass by means of closing or choking off all the possible passing lanes so that he either passes the ball poorly or attempts the long pass which could be intercepted or thrown out of bounds. If the pass is intercepted, the defensive players immediately try to score the lay-up or short shot. If the defense is able to recover in time, a set pattern of offense is initiated. When the ball is put into play successfully, the defensive team should go immediately into the secondary.

As shown in Diagram 2, after the initial pass is made successfully, X1 holds ground on O2 all the way up the court. X2 reverses and assumes a defensive position three to six feet from O2. He pressures O2 all the way up the court, challenging him and stopping his dribble. X3 reverses and holds ground on O3 while challenging him continuously if he has the ball. X4 moves the same as X3 does. He is also alert for any check-off. X5 moves in the same manner as does X4.

Editor's Note: There is a mistake in Diagram 2. X4 should be guarding O4, and X5 should be guarding O5.

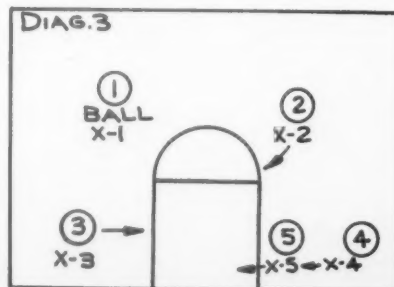
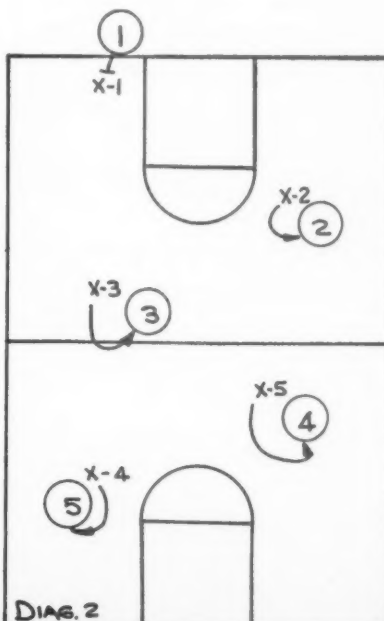
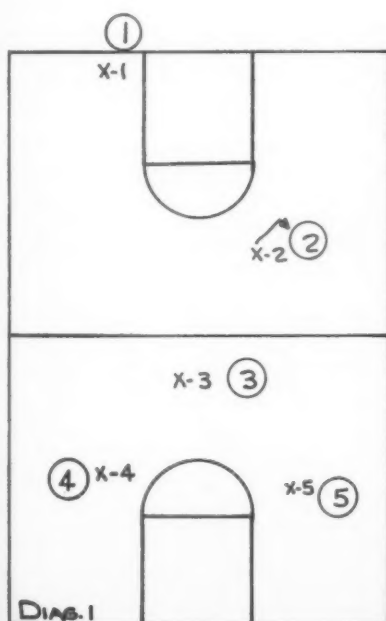
After the initial pass is put into play successfully, our secondary press automatically goes into effect. Each player goes into a one-on-one full-court press and keeps constant pressure on his man as they bring the ball up court. Often this pressure will

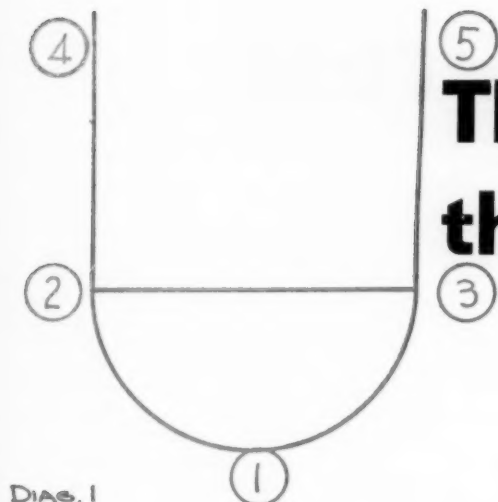
result in a player taking steps, throwing a bad pass or taking a rushed shot at the basket. Thus the defense is not hurt because no offensive player is free to attempt a lay-up.

With this type of press a team can gamble somewhat with its initial press, and if this is not successful, it still has a one-on-one defensive alignment with every man covered all over the court. From this secondary press a team should then go into its final stage of pressure defense with a basic half-court defense.

In the third defensive phase, shown in Diagram 3, X1 pressures O1 tight when he has the ball. He tries to force O1 into a bad pass or mental error by playing him head-on. When the ball is one man away from him, X2 sinks to the edge of the key. X3 sinks only to the edge of the key when the ball is one man away from him. When the ball is two men away, X4 sinks deep to a position of about three feet out from the basket inside the key. X5 pivot plays behind, to the side or in front according to the ability of the opposing pivot man. He is also responsible for checking off on any possible lay-up attempt.

After the full court pressure has been established on the offensive team, the defense attempts to continue this constant pressure on the offense even after the players are back in the basic man-for-man defense. In this final stage the defense keeps extreme pressure on the ball at all times. Help should come from the opposite side in case the man who is being pressured hard should break through for a lay-up. This defense has one objective, that is to make the offensive team hurry its passes and shots.





DIAG. 1

The 1-2-2 Versus the Man-for-Man

By WILLIAM L. WALL

Basketball Coach, MacMurray College, Jacksonville, Illinois

IN coaching the first intercollegiate basketball team at MacMurray College, when it became coeducational, after 111 years as a women's college, we ran into a good many problems.

At the start of practice sessions, there was a noticeable lack of height. The tallest player was 6 feet, 3 inches, and the post man did not have good scoring ability. This situation is not uncommon in small colleges and at the high school level.

After working with converted forwards at the post, on single and double post offenses, it was obvious that these styles of play would not carry us through the season.

While scouting an early opponent, we noticed the basic framework of a gimmick offense that appealed to our situation. Therefore, we adopted the 1-2-2 which worked successfully.

The floor position at the start of the offensive movement is shown in Diagram 1. O1 is the key man, the best shooter and ball-handler. Players O2 and O3 are the big men and are placed at the free throw line. They were placed at this position because they are only fair shooters and to draw the opponent's taller pivot men out away from the board to give us a better rebounding opportunity. O4

and O5, who are both under 6 feet and fair jump shooters, were placed just outside the lane, opposite the basket.

O1 passes to O3 and cuts outside him. This maneuver is the key for O5 to come out on the same side. On the

He can give to O1 who is driving for a lay-up, toss to O5 for a medium shot from the side, pass to O4 at the top of the keyhole or drive inside and shoot (Diagram 2).

In the play shown in Diagram 3, O1 by clever faking drives with the dribble outside O3, tries to set up the lay-up or a two-on-one roll down. O3 rolls as soon as O1 goes by. Upon seeing O1 drive with the ball, O5 clears the side immediately, coming back to the half spot near the free throw line into rebound position. Then O2 interchanges to the board with O4 who becomes the back man.

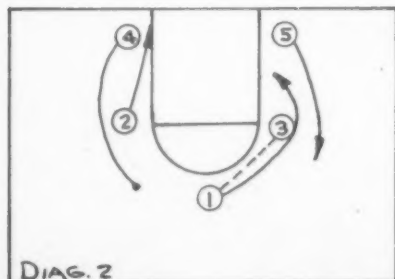
Diagram 4 shows O1 passing to O3 and cutting outside opposite the post man, O2. This is the key for O5 to set an inside screen for O3 who rolls outside for the basket, looking for a lay-up or a two-on-one situation with O5 who has also rolled down. O4 comes out as the outlet man as soon as O1 cuts. Then O2, after holding for a two count, goes to the board.

O1 as the best shooter has the option of shooting any time. When he takes a shot, O4 and O5 have two options, depending upon our scouting report. They may jockey for rebound position with an opponent of equal size or set

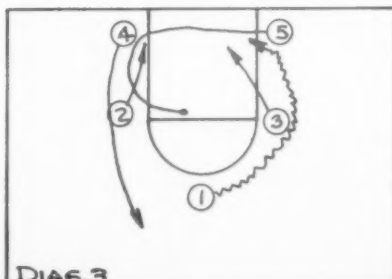
(Continued on page 36)

GRADUATING from Ohio State in 1953, William Wall coached at Summit Station, Ohio and Grandview High School in Columbus. Then he joined the coaching staff at Ripon College, and last fall became the first basketball coach at MacMurray College which became a coeducational institution after 111 years as a women's college. His all-freshman team won 15 of 25 games, averaging 77 points per game with a very neat 41 per cent scoring average.

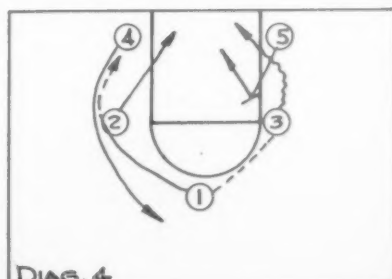
initial pass O2 turns and goes down the free throw lane, setting an inside screen for O4, and he also gets into rebound position. O4 comes out fast as the outlet man. Now O3 who has the ball has four options for a shot.



DIAG. 2



DIAG. 3



DIAG. 4

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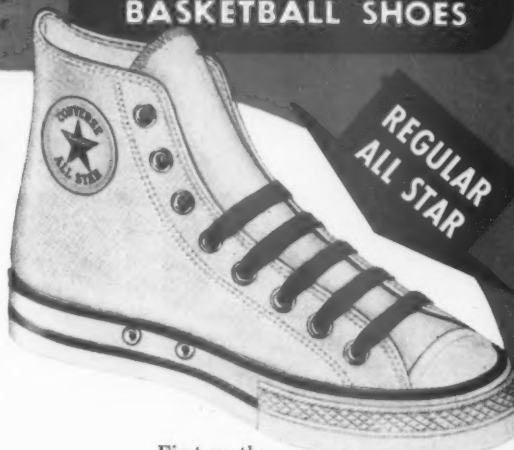
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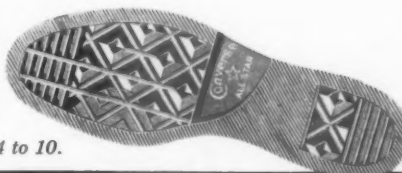


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ATHLETIC JOURNAL

America's First Coaching Magazine

Vol. XXXIX November, 1958 No. 3

**Published by
THE ATHLETIC JOURNAL PUBLISHING CO.
1719 Howard Street
Evanston, Illinois**

Television Ten Years Later

TEN years ago the televising of athletic events was in its infancy. In commenting on the problem in the February 1948 issue, we said in substance: There are two schools of thought on the subject; those on one side of the fence that feel television would increase interest much the same as radio did. "Those on the other side of the fence feel that television and radio cannot be compared. They argue that the word picture will create a desire to be supplemented by the actual picture itself. Television, they reason, is the picture itself and instead of creating a desire to attend the game people will prefer to remain in the comfort of their own homes and thus avoid the traffic jams and the vicissitudes of the weather."

We summed up our comments by saying: "Television is too young and as yet not widely enough adopted to ascertain which argument is correct. Television should be given a fair trial."

Two years later "Scholastic Coach" said: "Remember how radio was supposed to kill baseball? It did nothing of the sort. Instead it created any number of new fans. Hearing isn't the same as seeing, of course. But we still think TV is going to produce an army of new sports fans — fans who will grow tired of parlor watching, who will want to go out and see their heroes in the flesh."

"The only sports events that TV may kill are the mediocre attractions. As far as we're concerned that's justifiable homicide."

How has television affected the sport picture? Have the people preferred "to remain in the comfort of their own homes and thus avoid the traffic jams and the vicissitudes of the weather?" Or has TV produced "an army of new sports fans — fans who will grow tired of parlor watching, who will

want to go out and see their heroes in the flesh?"

Bob Considine in a specially prepared piece for the World Series edition of the "Milwaukee Sentinel" has this to say in part: "It is going to be a great big wonderful and prosperous World Series. But that won't hide the fact that the baseball business is sick. The tonic of having the Dodgers in Los Angeles and the Giants in San Francisco has helped but the game is going down the drain in other places — Washington, Cleveland, Cincinnati. The minors are shot."

"The primary cause of the disease is television. It eliminates just about every irritation and all costs attached to witnessing a game in real life. The viewer has no need to stir himself from his chair or bar stool, find transportation, buck the crowds, tip the bum who shows him to his seat, get back home."

"Dizzy Dean's Game-of-the-Week, squirted relentlessly into towns that once loyally supported minor league ball empties the ball parks to such a degree that you could fire a shotgun through the stands and hardly hit a soul."

"There were predictions in the early 1920's that radio would ruin baseball and all the other sports, but it did just the opposite. It became a brilliant factor in the evolution of the Golden Age of Sports."

"Radio is but a tease. It beckons to a listener to see that which is being described. Television is the fruition. It surfeits. It leaves nothing unsaid, unseen, undefined . . ."

"The radio listener, it was discovered, came up hungry no matter how much was shoveled at him in the course of an event. He would express that hunger by going out to see the thing in the flesh, the next time it happened."

Ten years later television has not created an army of new sports fans as many predicted, and we feel this is too bad. Television has killed off a number of "mediocre" attractions which our friends in New York would lead us to believe is "justifiable homicide." However, we don't feel that way, as any time a Class C league or a Class C high school is forced to give up its program — it's too bad.

Twenty-Five Years in the ABC

THIS is the twenty-fifth anniversary of the date on which we joined the Audit Bureau of Circulations, an organization composed of leading newspapers and publications in this country and Canada. During this time our circulation increased from 8,639 to 21,499 (June issue). We feel that the ABC is largely responsible for this growth by keeping us on our editorial toes, so to speak. We know that only by constantly improving our magazine can we hope to continue to increase our list of subscribers.

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\$1.55 per uniform.

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T-Shirt: Style 84QS. In following colors—all stocked for immediate delivery: Dk. Green, Orange, Purple, Kelly, Navy, Scarlet, Maroon, Royal, Gray, Black, Gold and Old Gold. Same construction as 78QS. Sizes: XS-S-M-L.

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A Stacked-Deck Offense

By **GEORGE C. MONAGAN** and **HERBERT JANICK**

*Basketball Coach—Freshman Basketball Coach
McQuaid Jesuit High School, Rochester, New York*



BASIC PATTERN WITH LAY-UP



WHY did the team lose that last basketball game? Look at the shooting charts and it will be seen that the opponent's shots made within a 15 foot radius of the baskets were the shots that made the difference. These are the good percentage shots a team must get in order to score and win consistently.

The problem facing any coach in devising an offensive pattern is obvious, how to get more good percentage shots. When trying to solve this problem, it is necessary to consider two factors. First, the way the game is officiated today, at least in our section of the country, the offensive player in possession of the ball has a decided advantage over his defensive opponent. Second, in these days of free lance, run and shoot basketball, the defensive skills of the game have been sadly neglected. At the present time the average high school player is a poor defensive performer.

Mindful of these factors, we set up a pattern which provides a maximum number of good percentage shots. This pattern is used as a vital element in getting versatility and change of

GEORGE MONAGAN graduated from Ithaca College and coached at Penfield Central School for four years, winning three league championships and two New York state sectional titles. Monagan has been at his present location for the past four years where his teams have been enjoying an .820 winning percentage.

HERB JANICK graduated from Holy Cross in 1951 and holds a master's degree from Canisius College. He has been freshman coach for the past three years.

pace into our overall offensive system. Based on the theory that simplicity is the key to success, this pattern provides a one-on-one situation which gives the offensive player room to maneuver, and places tremendous pressure on the defensive man. The average high school defensive player, both from training and inclination, is dependent upon help from his teammates in the form of the switch, double-team, and sag. When he finds himself faced with a one-on-one situation, he has great difficulty doing his job. It has been found that our offensive players get the lay-up, fouls or both in a surprising number of cases. By proper execution of a pattern they can exploit all the individual defensive shortcomings of most opponents.

In our basic alignment (Diagram 1), four players are stacked on the left side of the basket. Placing these boys on the left side of the lane is essential if they are to take full advantage of

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the greater ability on the part of most high school players to drive to their right. Player No. 1 brings the ball down the floor and penetrates straight ahead as far as possible, forcing his defensive man back as far as he will go. Then a slow, tight weave is started. Player No. 1 gives a quarter-back hand-off to No. 2, screens and drives up the middle, getting on the end of the stack as the players move up toward the ball (Diagram 2). We use the tight weave to advance as close to the basket as possible.

The player who received the hand-off has several options:

1. Because he has plenty of room to maneuver, he may fake and drive for the lay-up.

2. If his defensive man sags, he may take a short set or jump shot.

3. If he is double-teamed on his drive, the offensive player in possession of the ball passes off to the man freed by the switch, who cuts directly to the basket.

any of the previously mentioned options. The continuity continues until a scoring opportunity develops.

While this pattern is extremely simple, experience has shown that certain fundamental principles must be followed. Here are some of the rules for success:

1. The weave must be slow and deliberate, gaining as much offensive territory as possible before each hand-off.

2. All hand-offs must be made quarterback style to insure good ball control.

3. The player receiving the hand-off must be taught to save his dribble until it will do him the most good. By that we mean he should wait until he has room for maximum maneuverability. When the defensive player has established his position, then the offensive player, using good fakes with the ball and his feet, works for the drive.

4. Most important of all, the offen-

who has the ball. Any switching tactics by the defense will eventually result in a small defensive player guarding a tall man; thus the one-on-one offensive advantage is increased.

6. Defensive balance is provided by instructing player No. 2 to retreat as a safety man as soon as the player who has the ball makes his move to score. Player No. 3 goes to the area of the free throw line to rebound or aid with defense as the situation demands. Players No. 4 and No. 5 are instructed to rebound.

As is true in all offensive systems, success or failure depends primarily upon individual offensive skills. The basic moves of this pattern are so easy to teach that a considerable amount of our practice time is available to develop these individual offensive tricks. A sizeable portion of practice time is spent on one-on-one situations. Incidentally, the emphasis on individual offensive moves has raised the standard of our defense.

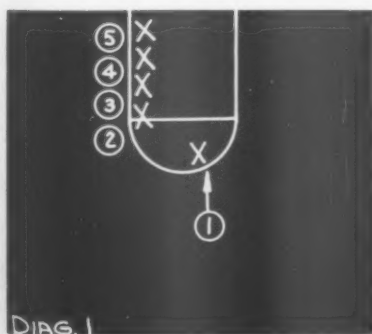


4. The offensive player may fake right, and drive left, using the stack-up as a screen for a short set or jump shot.

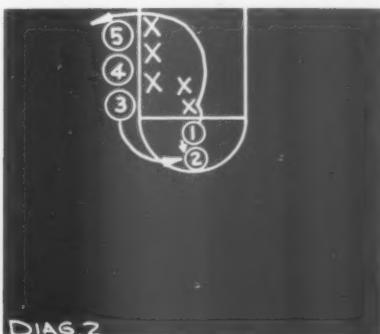
5. If he is stopped on the drive, the player in possession of the ball hands off to the next man on the weave who is coming around behind him. This new player with the ball then uses

sive players who do not have the ball must remain stacked until they are invited into the play. This procedure will keep the scoring area clear and give the player in possession of the ball the greatest advantage.

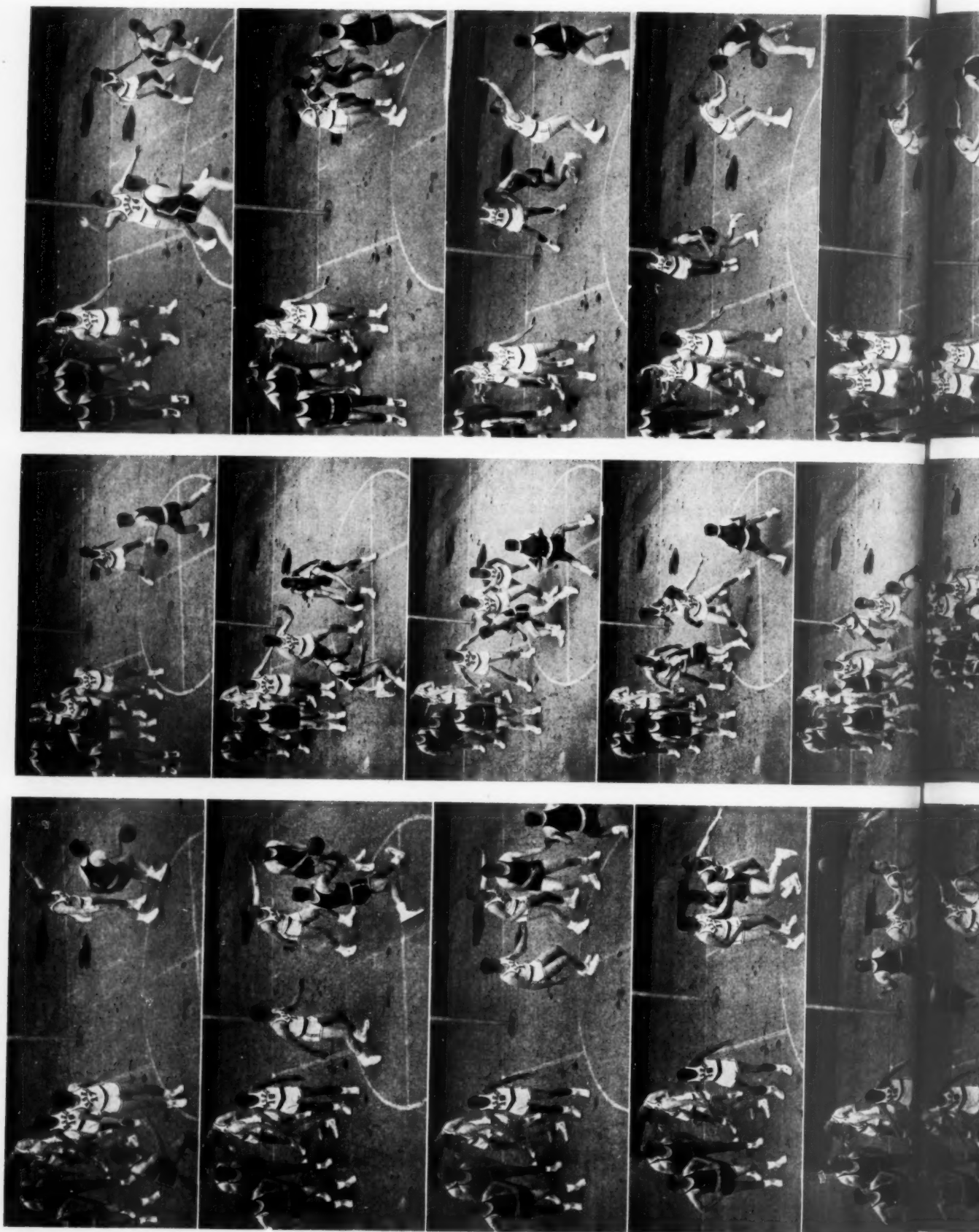
5. If several players are exceptional on defense, they should weave until a weaker teammate is guarding the man

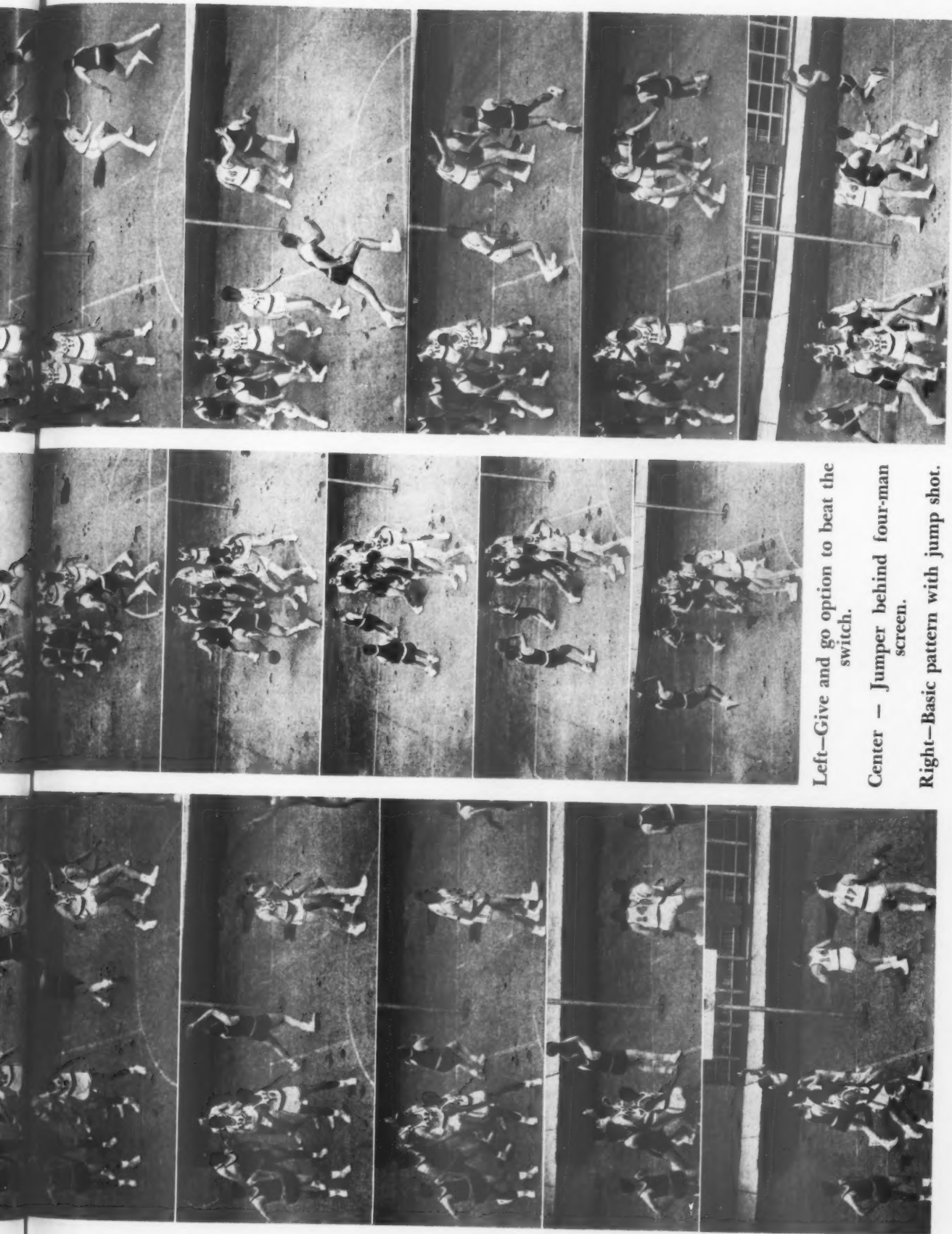


DIAG. 1



DIAG. 2





Left—Give and go option to beat the switch.

Center — Jumper behind four-man screen.

Right—Basic pattern with jump shot.



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While we have used this offense successfully at all times during a game, experience has shown there are certain game situations when it can be used to its greatest advantage. This stack-up, when used in the late minutes of a close game, gives the best player the opportunity to score that necessary basket or three-point play.

The options from our basic setup are obvious, but to stress them would remove the intended emphasis from the one-on-one situation created by this offense. In our opinion, the stacked deck reduces basketball to a winning equation — one clever offensive player against an indifferent defensive performer.

From Here and There

(Continued from page 4)

portionally speaking between linemen and backs; there being 40 of the former and 22 of the latter who served as captains. Among the linemen, the ends lead with 14, followed by the tackles with 11, then the guards with 10.

Among the father and son combinations in coaching are "Bugs" Morris, athletic director at Abilene Christian, and son, Charles, the basketball coach at David Lipscomb College in Nashville . . . When the tackle flunked his history exam, the coach sent him to find out why. "You flunked," said the teacher, "because of the answer you gave to the question: 'Why did the pioneers go into the Wilderness?' Your answer," he continued, "was interesting from a sanitation viewpoint, but was highly incorrect." . . . Over half of the states play their final basketball tournament game in state university or state college gymnasiums. Only North Carolina uses a high school gymnasium for the final game. In the Skyline Conference for the years 1949-1957, the "good guys" finished second." The composite finish of the teams that were the least penalized each year was a fraction below fourth, while the composite finish for the most penalized teams was halfway between second and third. Furthermore, only twice did the least penalized team have a first or second standing in the league, while seven times the most penalized team finished second or better.

AUGUST, 1958

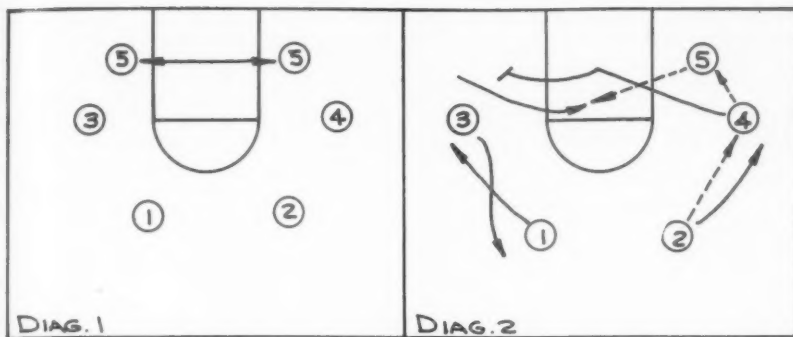
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A Semi-Control Offense for the Small High School

By WARREN E. HILL
Woodland, California, High School

HOW often have we all seen an inferior team defeat the favorite by playing ball control? Too often, because those of us who are coaching in a small high school find we just do not have players who are capable enough to control the boards against taller or more skilled players. Usually two techniques are used in this situation: 1. Try to outrun the opponents. 2. Play a control game and work for the shorter, better shots.

Teams that play the control type offense can be just as pleasing to the spectators as those which use the fast break, free-lance style of play. After having tried both methods, we feel that some form of control game is the best solution.

Basketball teams that are able to control the ball will win nine-tenths of their games. We firmly believe that given sufficient opportunity the defense will always make a mistake. Using this philosophy, we developed our theory of offensive basketball. Our players are told, *If percentages win games, let us put them to work for us.* The offense which will be discussed in this article is a semi-control, composite offense. In the semi-control game, the offense waits for the defensive error and then takes immediate advantage of it to obtain a high percentage shot within a 12-foot radius of the basket. Our players attempt to control the ball until they get the type of opening they want. As long as they have the ball, the opponents cannot score. This is not a lazy man's game. Rapid movement of all five players, double cutting, weak-side interchange, continuity, and player-position ex-

change are stressed. We like to use the fast break only after a pass interception in the back court.

There are several reasons why this type of offense is good for a team that lacks talented personnel:

1. The tall pivot player does not have to carry the burden of offense.
2. The importance of offensive rebounding is diminished because fewer shots are attempted and more shots are made.
3. All players are given an equal opportunity to score; it is more democratic than the free-lance system.
4. Short shots result in a much higher shooting percentage.
5. Rapid movement takes the defensive players all over the court and into a wide variety of defensive situations.
6. Simplicity makes the offense easy to teach.

Before discussing the various play patterns, we would like to emphasize briefly the basic philosophy underlying this offense:

1. The defense will always make an error if given enough opportunity.
2. The offense controls the ball until a good shot presents itself — the other team cannot score when it does not have the ball.
3. This is an organization which the players like — they know what to do in all offensive situations.
4. A control offense helps the team's defense by limiting the number of the opposing team's shots.

This offense is broken down into three basic play patterns or series. Series A is our weak-side guard series. Play is determined by the movements

of this player. The weak-side guard has three options: 1. He may go behind the weak-side forward. 2. He may go to the post position on the side of the key. 3. He may pass to the other guard and roll a screen for the weak-side forward who cuts to the post.

Series B is our strong-side guard series. In this series the center is always the post man. The strong-side guard has the following options: 1. He may pass to the forward and double cut off the post. 2. He may pass to the post man and cut off the forward's screen. 3. He may pass to the other guard, roll a screen for him, and continue over to set a screen for the forward. Each play that is developed has at least four natural options, depending upon the movements of the defensive players.

Series C is our continuity pattern which is always used if a series has been run without getting the good shot. The continuity is used until possession of the ball is lost. These patterns work on both sides.

Changing the series during timeouts or at the end of a quarter has been effective. At any one time, while operating against a man-for-man defense, series A plus continuity, series B plus continuity or series C continuity will be used.

Diagram 1 shows the basic 2-2-1 pattern for series A, the weak-side guard series. It should be kept in mind that if the first play attempted does not result in a short shot, our players immediately go into the next play option without a verbal signal. However, player position exchange is used. A guard will play at the forward position and a forward at the guard position. The only player who does not take part in this interchange is the center, O5.

The basic play when the weak-side guard goes behind the weak-side forward is shown in Diagram 2. O2 passes to O4. Then O4 passes to O5 and cuts for the basket. If O4 does not receive a return pass, he screens on the opposite side for O1 who cuts toward the basket.

In the play shown in Diagram 3, the weak-side guard goes to the post. O2 passes to O4. Then O4 passes to O1 on the post, and cuts off the post. O2 cuts as the second man through. Then O3 comes out to maintain defensive balance. O5 fakes to the sideline and then comes back for a possible pass from O1.

As shown in Diagram 4, the weak-side guard goes to the post. O2 passes to O4. O4 passes to O5 on the baseline, and cuts for the basket. O1 cuts behind O4 and he may screen for O5

(Continued on page 59)

IN order to keep pace, an individual must improve. He must change constantly in this world of speed. As is true in the case of a multitude of other things, basketball changes, and today's coaches must accept these changes or be left behind. Basketball rules change and game strategy changes. At times the changes come so swiftly that boys in high school have difficulty in adjusting. Recently the changing defense has become very popular, that is using the zone for a few minutes, the man-for-man a few minutes, and changing from one to another during a game. We have started to solve the problem with a diversified offense.

The offense which we offer is nothing new in basketball, but is simply a different use of an old offensive alignment. The word, *diversified*, was selected because we feel it can be used as a complete offense in meeting any defense. Of course, there is no such thing as a perfect offense but with the widening of the lane and the increased use of zone defenses we feel this offense is more adaptable to the change.

In the course of a season, a team will meet many different defenses — man-for-man, switching man-for-man, zone, collapsing, press, and one which switches from one to another during the game. A team can prepare for most of these defenses in practice. Many coaches use a 2-out, 3-in alignment as a basic offense against the man-for-man defense. Usually against a zone defense they use some kind of 1-3-1 alignment and overload. We followed this line of thought during our playing days and tried to incorporate it early in our coaching career. However, we soon found the boys had trouble changing offensive alignments against a defense they were not expecting. When preparing for a game, we tried to work against the type of defense our opponents normally used, but when this defense did not appear we were forced to change plans early in the game or at half-time. Our boys are as intelligent as those found on most high school teams, yet they could not make the change without losing some of their effectiveness.

With this problem to solve, we started to use a 1-3-1 alignment against all defenses. After a few games we were sold on it and have used it ever since. It is our feeling that anything can be run from this setup which can be run from the 2-out 3-in, and it can be used against zones or changing defenses.

Our setup is shown in Diagram 1 and the players we like to have at each spot are as follows:

Starting with the No. 1 man (quarterback-out man), we look, first of all, for the good ball-handler and steady player. Of course, if he can hit the set shot capably, the offense is more effective, but it is not absolutely necessary. He must be a good passer, fairly quick, and have the ability to cope with different situations as they arise. This position must be filled by a player who understands what the coach is trying to do and will follow instructions.

Our No. 2 and No. 3 men or flankers should be the best set or long jump shooters. We feel these boys must be a threat from the outside to open up the lane for our inside men. If these players can drive and are tall enough

The No. 5 or the low post man must be an excellent rebounder and should be effective with some type of close shot such as a hook, jump, turn or drive. We like to place our strongest rebounder in this position.

Most high school coaches are not blessed with talent and cannot select their players; therefore, we offer the following suggestions:

Place the best all-round big boy on the high post and the best all-round small boy at the No. 1 spot; the second best big boy should be placed on the low post; the flanker spots should be filled with whatever type boys are available, depending on whether the coach wants to emphasize running or rebounding.

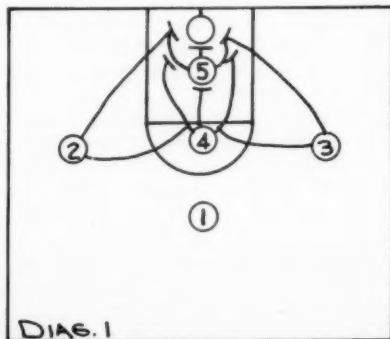
Diversified Offense

By GARY FILBERT

Basketball Coach, Mexico, Missouri, High School

to rebound, the coach is very fortunate. Thus far we have not had a player who could do all three. However, the flankers must be an outside threat.

In the past, the No. 4 man or high post man has been our key scorer, but this will not always hold true. He can be used as a screener or feeder. This player should be a good jump shooter from the free throw circle. If he can drive well off the post, he will have many opportunities to do so. Rebounding is another requirement. Smaller boys have been used in this position, but our rebounding power was lessened noticeably. A clever, sharp player who is able to work well with the No. 1 and No. 5 men is needed.



The free-lance game is used most of the time and the movement is dependent upon the type of talent that is available. As stated previously, we have had a good shooter on the high post; therefore, a great deal of our free-lance play has depended upon our ability to feed this man. There are any number of possibilities, and a considerable amount of our early season work is on two-on-two situations involving the out man and a flanker, the out man and the high post, the flanker and the high post, the flanker and the low post, and the high and low post men. In these drills, if the coach will set a five-second time limit on getting the shot off or passing back out, the drill is more realistic. After the two-on-two drills have been covered and improved, another man is added and the team goes three-on-three, again, with a time limit. A coach must decide which player he wants to do most of the shooting and then drill to get good shots.

During practice sessions quite a bit of time is devoted to rebounding. The rebounding rules which are worked on throughout the season in five-man drills are as follows:

If O1 takes a set shot, O5 rebounds on one side and O4 rebounds on the

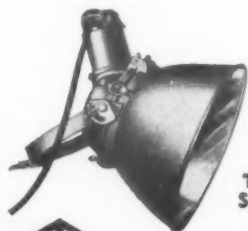
(Continued on page 52)



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Improve Performance By Utilizing Fundamental Principles of Movement

By Dr. DALE O. NELSON

Associate Professor of Health, Physical Education and Recreation,
Utah State University

ONE of the main differences between championship performance and mediocrity, between good coaching and just coaching, and between proper training and another workout, is the adherence to fundamental principles of movement. Certain of these fundamentals apply to many different sports and skills. Once they are learned, these fundamentals should be transferred and utilized in any activity requiring their application.

It may be noticed that children are able to learn sports at a very early age, since some have learned to swim before they could walk and many are championship performers of one kind or another while still in their teens. Most of the learning which takes place in the early life of the child is the trial and error, non-analytical type. He imitates older performers, tries first one way and then another until some degree of skill is attained. One important question which relates to this thinking and is now confronting us is: Would it not be easier and simpler to know and practice more of these basic movements that apply to many skills? It seems that the trial and error period for both the coach and the athlete could be reduced in obtaining satisfying results if the fundamental principles of movement were applied in the initial stages of learning.

Physical educators and coaches now have at their finger tips more scientific information about various sports than at any time in history, yet many are not able to apply and utilize the available methods and techniques because they seem too complex or too encompassing with all of the details involved. It may come as a surprise to some coaches when they realize that many types of movement are transferable from one activity to another,

and that most of these fundamental principles are scientifically established. Very often the coach and athlete learn the intricate details of each skill separately, never realizing that there are fundamental types of movement which apply to many different skills and activities. The best results often come to the teacher and athlete when relationships are readily recognized.

The purpose of this article is to discuss some of the fundamental principles of movement and cite examples of skills in which they are applied. As a result, we hope to improve performance.

Principle Defined

It seems appropriate to preface the discussion with a definition of the term *principle*. A principle is a guide to forming judgment and determining a course of action. It is a fundamental belief based on both fact and theory. Some of the chief characteristics of a principle are that it should (1) imply action or direct action rather than cite techniques for effecting it, (2) be a belief or conclusion based on the best facts or near facts, or on the best judgments presently available and to which men of good reason should agree, (3) be applicable, attainable, and interpreted similarly by men of good reason.

DALE NELSON holds bachelor's and master's degrees from Utah State, and a doctor's degree from USC. He has coached football, basketball, baseball, and track at the high school level as well as swimming, skiing, and track at the college level.

The principles under discussion in this article are not the only principles applicable to various sports skills, nor are they necessarily the most important. They seem to be representative of the types of things that, when applied, will make teaching and learning more meaningful, as well as easier.

Principle I

In many different sports and skills, the body, parts of the body or the implement being used should be in a moving position.

Newton's first law of motion states that every body at rest tends to remain at rest, and every body in motion tends to continue in motion in a straight line unless compelled by external force to change that state of rest or motion. This law is the tendency to stay put or keep going, sometimes referred to as inertia. Force is an element required in most types of activity in one degree or another, and is defined as an action exerted by one body on another, tending to cause the body acted upon to change its state of motion. Momentum is a product of force, and as every coach and athlete knows, is essential to good performance in many skills. Consequently, it is easier to derive force and momentum, as well as increase speed and decrease reaction time with a moving body or object. In this case force and momentum are also related to coordination which, when properly applied, improves performance in many sports.

Skill Examples: 1. Gymnastic skills on the parallel bars, rings, high bars, and other equipment require that the body be kept moving.

2. Good tennis players are usually found in a moving position of readiness when preparing to receive the ball.

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3. Bowling utilizes this principle before the ball is released.

4. Baseball batters start moving with a short stride forward as the pitcher delivers the ball.

In addition to moving readiness, it is also important to keep the body balanced. This means that the body should be spread over the base of support or kept moving over a spread base to maintain a balanced position.

Principle II

Since many activities require starting from an inert or stationary position, the first principle leads naturally into the second.

In order to develop force, momentum, and speed, the body should be

kept low in the initial stages of the skill.

It is important to have a low center of gravity so that the muscles can supply force through the ground or contact surface to start the body moving. Joints are placed in a flexed position so that extension will overcome inertia and create the forceful movements necessary to gain momentum.

Skill Examples: 1. Sprint starting and the emphasis on keeping low in the first part of the dash are excellent illustrations of this principle.

2. Slow motion movies of Parry O'Brien, U.S.C.'s Olympic champion in the shot put, and Sim Iness, another U.S.C. Olympic champion in the discus, bring out the importance

of starting low and staying low as they cross the ring. The momentum necessary to throw the shot approximately 63 feet and the discus approximately 196 feet is initiated by adhering to this principle. It should also be noted that these men keep to a straight line across the circle and to ground-skimming steps so that all momentum is exerted in the most effective direction.

3. Baseball has many examples of speed which mean staying low in the start, base stealing, the sprint to first after hitting the ball, fielding, etc.

4. The pulling linemen running interference in football. Some coaches teach their players to turn and reach for some grass so that they will stay low in starting the run. This principle also applies to the speed backs and ends when bursts of speed are required.

5. Basketball players often need speed and should be taught to stay low in the first stages of moving.

Any activity requiring force and momentum (speed included) should be performed with the body kept low in the initial stages of the skill performance.

Principle III

The third principle is also a natural sequence and is related to the first two. *Force and momentum are increased by greater range of motion.*

There is another law of physics that applies to the development of force and momentum. The more time or the greater distance a force is applied to a body or object, the greater will be the momentum. Range of motion becomes extremely important for this reason. Force can be applied longer over a greater distance and greater momentum results. Many skills need tremendous momentum for top performance.

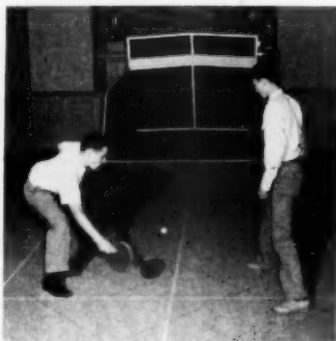
Skill Examples: 1. Track has many events in which range of motion is important. The revolutionary technique of putting the shot introduced by Parry O'Brien employs this principle. Facing the rear of the shot circle permits him to increase his range of motion, which, when added to the employment of other fundamental principles, allows for greater distances and world records. Of course, we should not overlook the physical equipment of O'Brien, but he must utilize these fundamental principles to the greatest advantage. Sim Iness is another example of tremendous range of motion in throwing the discus. We have studied slow motion films of Iness and O'Brien (128 frames per second — double slow motion).

(Continued on page 49)

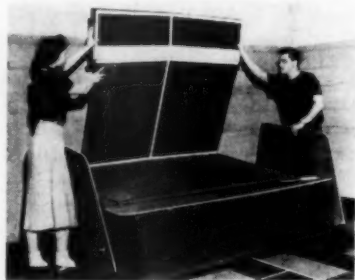
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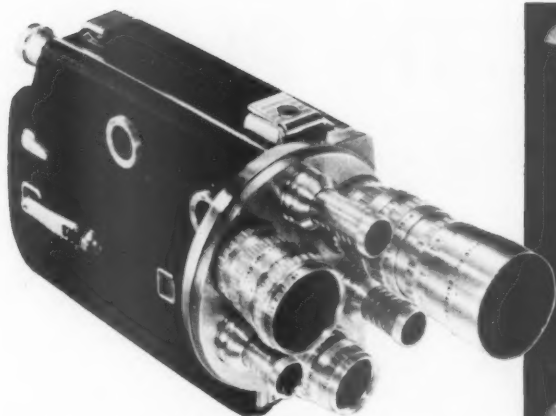
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TRADE MARK

DURING the past few years we have been employing a basketball player rating scale as a device to find out how the prospective players feel about each other and to help in determining the personnel of the varsity team. In some larger high schools where there may be as many as 50 or more boys out for the team, reducing the basketball squad to a workable unit presents quite a problem. This method is not intended to be conclusive but is offered merely as supplementary aid to the coach's judgment. Measurement attitude studies in this line have been made on the college level, and it was found that a valid prediction could be made of the player personnel for the following year from the results of tests similar to this one.

The rating scale that we have devised is much simpler than professional questionnaires, but in our opinion it serves the purpose just as well, and is easier to make up, administer, and interpret. Our questionnaire was typed and run off on the school duplicating machine in just a matter of minutes. Each boy is given a questionnaire which has the following instructions: "Rate the following players including yourself according to the following scale. Excellent — 4, good — 3, fair — 2, poor — 1. Do not sign your name to this report; it will be kept confidential." In addition, there is a chart which lists the players' names alphabetically with ten small spaces for recording their estimation of the players' ability in the following phases of basketball: 1. Shooting. 2. Passing. 3. Rebounds. 4. Speed. 5. Defense. 6. Footwork. 7. Response to coaching. 8. Training. 9. Teamwork. 10. Personality. Speed, defense, and footwork are purposely listed adjacent to each other as a partial screening method in determining the validity of the responses. If the scores on these three vary to a great extent, we assume that the player filling out the scale either misunderstood or was not being honest in his responses. It is highly improbable that a player would be excellent in one of the three and poor in the others.

One of the important aspects in the use of this rating scale is the proper presentation to the players so that their responses are valid and not based on friendship or prejudice. We think the best method is to administer the test to the boys in one group. In this way the purposes and parts of the test can be explained and each boy who is taking the test can complete the questionnaire privately so that the ratings he gives are definitely his own. Originally the tests were

given to the manager and he handed them out for the players to complete in their free time, but it was found that some of the boys were cooperating on their responses. The fact that the results are kept completely confidential and the responses are not to be marked in any way to identify the boy who is testing is stressed. It is our feeling that this anonymity encourages the boys to be more truthful and not attempt to influence the coach by their responses. In explaining the rating scale, the players are told that its main purpose is to determine how they feel about each other and to find out the areas in which they think we need improvement. This explanation has seemed to satisfy everyone concerned.

As a check on the responses, we added a second part to the questionnaire which asks the boy to list the players that he thinks should be on the first and second teams. They are encouraged to list their own names if they think they deserve a position. If a player is rated very high on the first section but is not included on the list of the first or second teams, either the player has been rated too high, or in the opinion of the boy who is testing, this player might be lacking in some qualities which are not listed on the chart. If this same situation appeared on several charts, the coach might be able to determine the reason through a little investigation.

In one instance a player had been rated high in all traits with the exception of teamwork and personality, and was not included in the selections for many of the teams. Of course, this rating indicated that he was disliked by some of his teammates. We talked to one of the senior team members about the boy in question and he said the other players felt this particular player was shooting more than necessary at the expense of the team. On checking the shot charts of some early practice games, we found this seemed to be true because the boy had more than his share of shots and missed from outside the *good shot* areas. A talk with the boy helped the situation.

His popularity increased and his ratings on the next test improved. Situations such as these are usually known to the coach, but in some instances they are not and a player's rating by his teammates might help bring them to the coach's attention.

In our opinion this rating scale can be used to advantage about three times during the season. It should be used once in early season just prior to the last varsity team cut, once during the Christmas vacation, and after the regular season has ended just prior to the tournaments. As mentioned earlier, we do not base our decisions for team cuts and starting line-ups entirely on the ratings, but they are taken into account. We feel the ratings give the coach an objective measure which, when used with the results of practical tests and game performance, provide a better basis for selection of personnel than any other method.

Interpretation of the results of the rating scale is very simple and involves only the addition of the values received in each phase on the first part of the questionnaire. An additional 10 points for a first team place and 5 points for a second team choice on the second part of the questionnaire are then added to the totals of the first part so that a grand total score on both parts is determined. This grand total score is the one that is used in listing the players in chronological order from the highest to the lowest to get their exact ranking. In the years we have used this method there has been only one case where a boy who was rated high did not have the ability to make the team. He was a senior who was very popular with the entire student body and was out for basketball for the first time. He had many of the qualities necessary in basketball, but lacked the experience which could have made him a varsity player.

We have used this rating system for the past three years, and while it is impossible to evaluate its effect on team success, it has helped to ease the burden of selecting the team personnel.

The Player Rating Scale

By **MIKE KALOSH, JR.**

Basketball Coach, Monmouth, Illinois, High School

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Now, consider the constantly rising game scores—how do you account for the increased skills which contribute to these higher scores? Granted, improved coaching technique certainly has been a very important factor, but here's something else to consider—the more basketball a boy plays, the greater his skill. And what has enabled youngsters to make "back-yard" basketball a year 'round sport? The advent of quality rubber-constructed basketballs like Pennsylvania.



Countless coaches have told us of their success in cashing in on the experience young players had with rubber-constructed basketballs. It just makes sense to keep them using the type of ball they learned with! Why change when a boy makes varsity?

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Captions by PHIL WOOLPERT, Univ. of San Francisco.

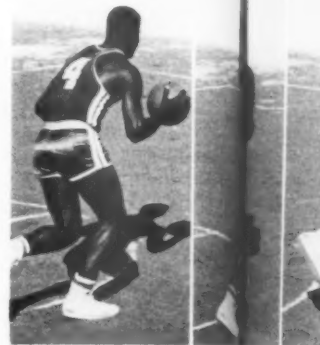
THE OVERHEAD PASS

This pass is used primarily to feed the post man, cutters from the weak side, and in passing cross-court. A feinting technique employing the player's eyes, his body, and the ball should be used to draw the defensive player down and away from the passer. In the accompanying illustrations, the passer has completed the faking maneuver. In executing the pass, he starts with his knees flexed, his hands slightly on top of and behind the ball, and his fingers well spread with the thumbs to the rear. As the passer extends the ball overhead, he is rising on the balls of his feet. When his arms reach their fullest extension, his wrists are cocked to the rear, and with a powerful push of his arms against locked elbows the ball is passed.



THE MODIFIED HOOK PASS

The modified hook pass can be employed by the more mature and experienced player with deadly effectiveness, particularly as the middle man on a fast break. As shown in the accompanying illustrations, the pass should be thrown upon the termination of the dribble. Notice as the dribbler's right foot strikes the court, the ball is grasped firmly in both hands, and the passing hand rests slightly underneath and to the side of the ball. When the stride is taken from the right foot to the left, the ball is raised to approximately ear level, and the player's left hand contacts the ball lightly until just before the pass is thrown. If the stride is taken from the left to the right foot, the passer's upper torso is turned, his back is toward the receiver, and the ball is released directly behind the player's head. The ball must be released before the passer's right foot again hits the floor.



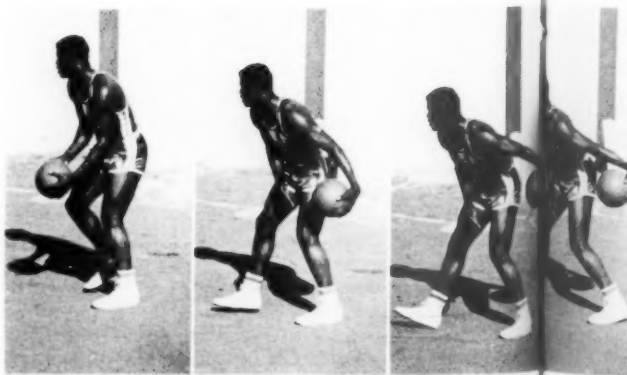
THE TWO-HAND UNDERHAND PASS

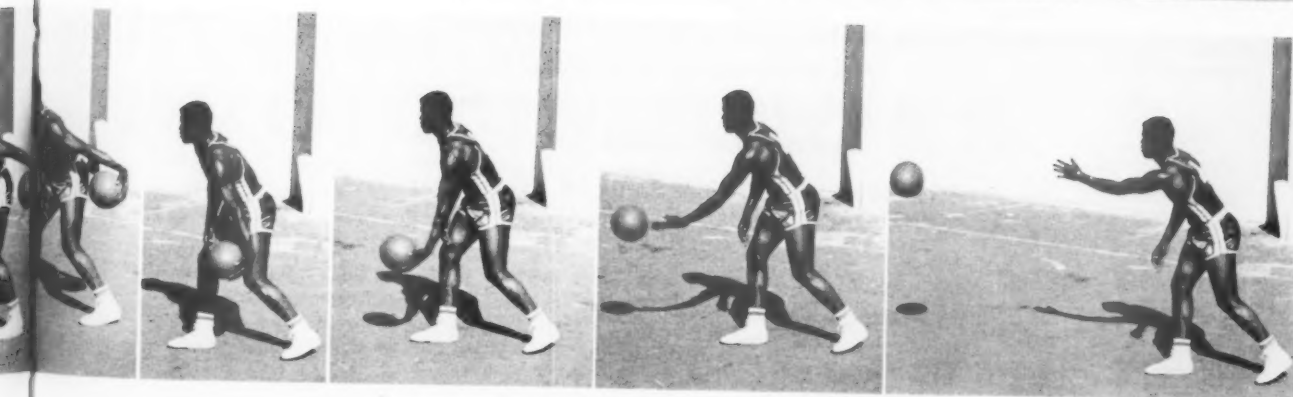
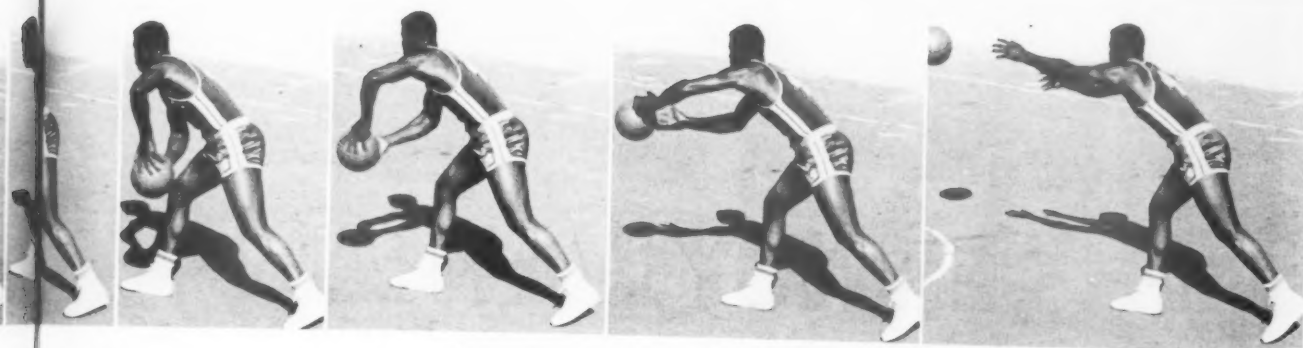
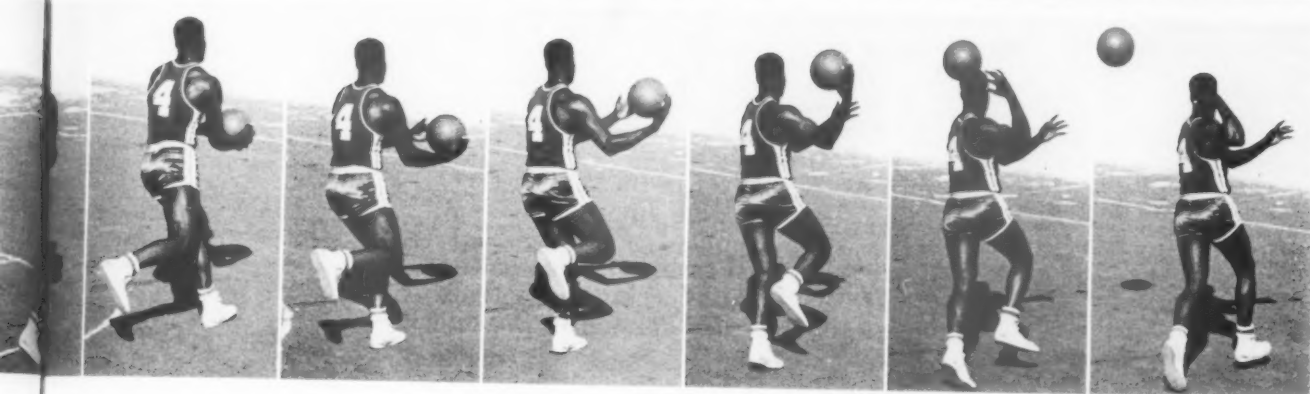
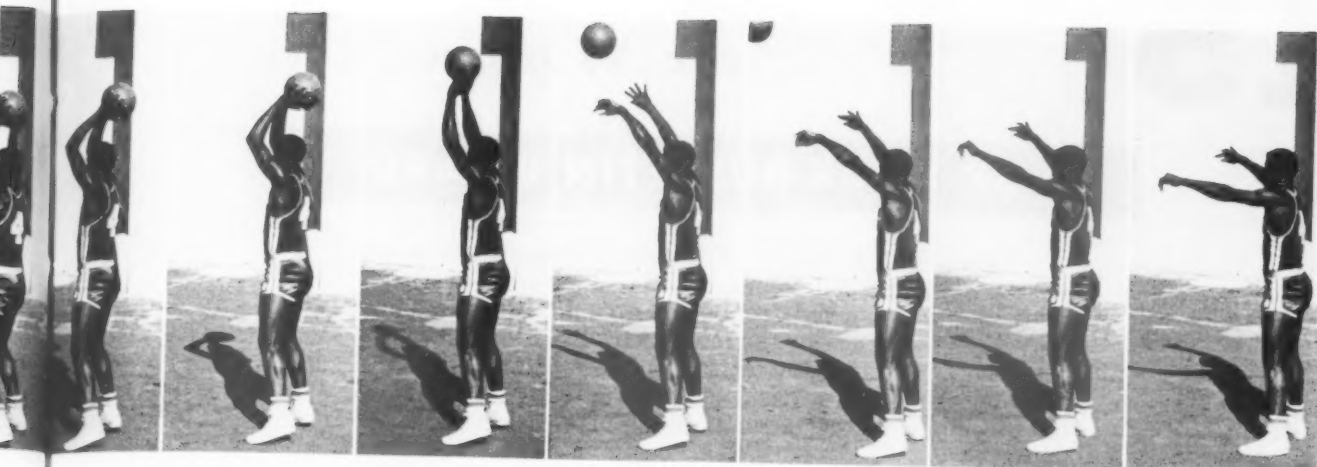
The two-hand underhand is a versatile pass. As is true of all passes, the player must learn to pass with either hand and from both sides of his body. K. C. Jones is shown passing from the left side. His thumbs are on top of the ball and pointing slightly toward one another. From a flexed position, with the ball positioned just below belt level, a stride with the right foot is taken in the direction of the receiver. At the same time the ball is cradled to the rear, and the player's left arm is flexed until his upper arm is just about parallel with the floor. The ball is carried to a point just under his left armpit, his wrists are cocked to the rear, and as the stride is completed the ball is carried low. Then the wrists uncock and the follow-through completes the pass.



THE ONE-HAND UNDERHAND PASS

A weakness of this pass is that once started it cannot be recovered. The footwork used is identical to that employed in the two-hand underhand pass. As the pass begins, the ball is held in both hands with the throwing hand to the rear and slightly underneath the ball. When the stride is started, pressure is applied with the non-throwing hand to force the ball into the cupped throwing hand and initiate the movement of the shooter's hand and the ball to the rear. As the ball is extended to the rear, the player's elbow locks, and his wrist is cocked until his fingers point at right angles to the floor. When his arm is almost parallel to the floor, the locked arm is swept forward, the ball remains close to the passer's body, and the follow-through is in the direction of the receiver.





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Conditioning Without Calisthenics in Wrestling

By **CHARLES REAM**
Wrestling Coach, Dickinson College

A great deal has been written about wrestling techniques, but very little has been published concerning the methods to use in getting wrestlers into the condition necessary for top-flight performance.

Most coaches have two problems: First, many skills must be mastered. If too much time is spent on this phase of the sport, a well-trained team will engage in competition and the players will find themselves too tired to execute the mastered skills. The other problem works in reverse. If too much time is taken for calisthenics, a well-conditioned team is expected to wrestle with little knowledge of the sport and not enough efficiency to attain any degree of skill. Today many wrestling coaches are faced with these problems.

After coaching wrestling in a number of institutions, we came to the conclusion that both conditioning and the teaching of skills can be mastered at the same time. As we see it, calisthenics alone are a waste of time. In the first place, a wrestler seldom uses his muscles in wrestling the same way he does in a training type exercise; secondly, exercises are time consuming. If a coach is fortunate enough to have an experienced team, then time can be allotted to exercises, but in most instances skills must be mastered before the team is ready for a meet.

Before discussing our theory of conditioning, let us list some reasons for conducting exercises. These exercises are given as a warm-up, to get the muscles into top tone, to build up the wind, and to stretch the muscles. All

of these reasons for exercises have some value, but why not get the value of exercise while the boys are learning the skills of wrestling. The only objections we have to exercises in regard to wrestling is that they are boring, time consuming, and sometimes are so tiring it is difficult for a boy to practice as enthusiastically as he might otherwise. If it is possible to obtain the same results while practicing the skills, then the coaches are doing two important jobs at once.

Here is the plan and theory our wrestling practices are based on. We have two hours of practice time each day after school. If the practices are well planned, this time is ample. The traditional type of practice begins with a routine of calisthenics followed by running laps, then by instruction of skills, mat work, etc. The routine may differ, but most practices are held in this order. We are not criticizing this type of practice but are trying to present a method of teaching wrestling skills which will get a boy into top physical condition at the same time.

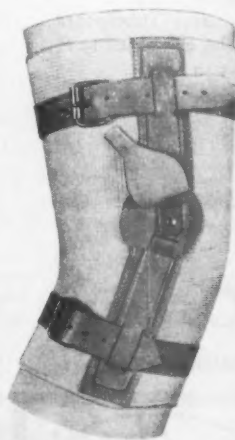
Our practice sessions are conducted in the following manner:

Ten minutes are devoted to warm-up drills. Then the boys switch, re-



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switch, practice the sit out, chest spin, etc.

Fifteen minutes are spent on instruction and practice of a new skill.

One hour and a half are spent on actual wrestling sessions so that each boy will have the opportunity to wrestle at least two full length matches. Two or three matches can be wrestled simultaneously. The remainder of the wrestlers can be working on their weaknesses on the perimeter of the mat.

We usually wind up practice with a five-minute drill. This drill consists of running in place as fast as possible (120 steps in 10 seconds) for a series of ten innings with a five-second rest between each running inning. This exercise will build up the wind and is not time consuming.

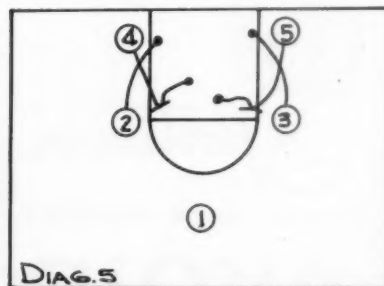
Our practice plan provides the coach with an opportunity to give special assistance to many boys who are practicing on the edge of the mat while the matches are in progress. The matches can be officiated by the wrestlers. The boys who officiate not only learn the rules better, but get actual wrestling knowledge and some exercise from this work.

If coaches are not in total agreement with this plan, a modified version can be used. After a week, the results should be evaluated. It is worth a try.

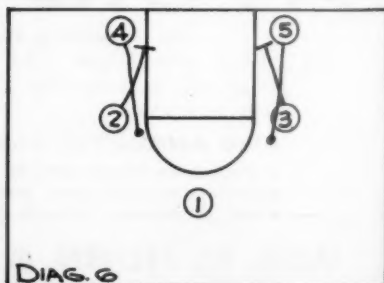
1-2-2 Vs. Man-for-Man

(Continued from page 14)

an inside screen on the defensive post man to allow O2 and O3 to get the side rebound position. Thus O4 and O5 take the top section of the rebound triangle (Diagram 5).

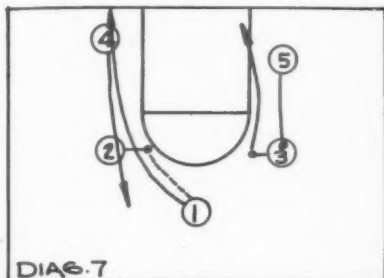


DIAG. 5



DIAG. 6

When O1 has difficulty hitting either post man, he should call *down*, which is a signal for O2 and O3 to go down the free throw lanes and interchange with O4 and O5 who become post men. Then O1 should go into his options (Diagram 6).



As shown in Diagram 7, O1 may be picked up high. If he is in difficulty, he should call *up*, telling the offense to move up, using the same basic options. A lay-up will usually result.

The Press

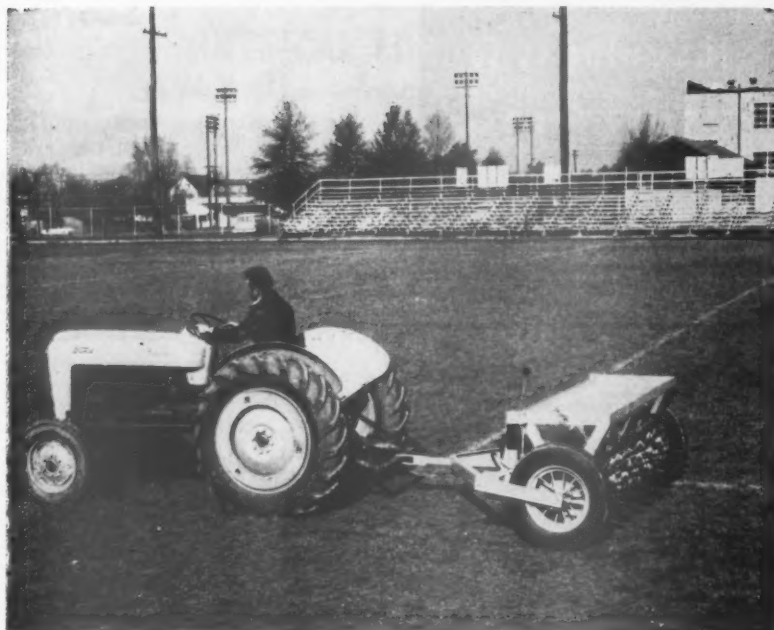
(Continued from page 13)

players on our top high school and college teams are such capable ball-handlers and outside shooters that even the most efficient conventional defenses are usually inadequate when used exclusively.

Set defenses can be changed, but not set coaches. It took us several years and a few bitter experiences to reach this conclusion. In the past, pressure defense was thought of mainly in terms of last-resort action when the team was trailing during the last few minutes of a game. When a team is in a league where games can be won with conventional defenses, little thought is given to the necessity of any other kind. Then the coach has a rude awakening. He moves to a league where his personnel is completely outmanned. Previously, in situations where a basic man-for-man defense worked quite effectively, things are not going so well now. The completely uncooperative opposing team is constantly making a good percentage of its 30-foot shots, when it is allowed to handle the ball without being challenged and pressured down court. Now, when a full court pressure defense is employed, most teams, although they still get the same number of shots at the basket, begin to rush shots and make fumbling, inaccurate passes. Thus the power of the press makes itself known.

Of course, it would be folly to attempt to use the press without the

(Continued on page 55)



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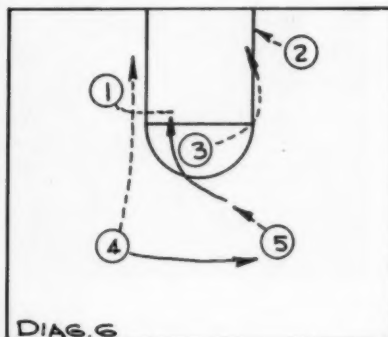
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Scoring Situations

(Continued from page 10)

In the play shown in Diagram 6, O4 and O5 bring up the ball. O4 passes to O5 and runs down the sideline to set up a screen for O1. If O1 makes a good cut and is open, then O5, who has moved closer to the center, should try to get the ball to O1. As is true in the other plays, the maneuvers can be worked from either side. The field

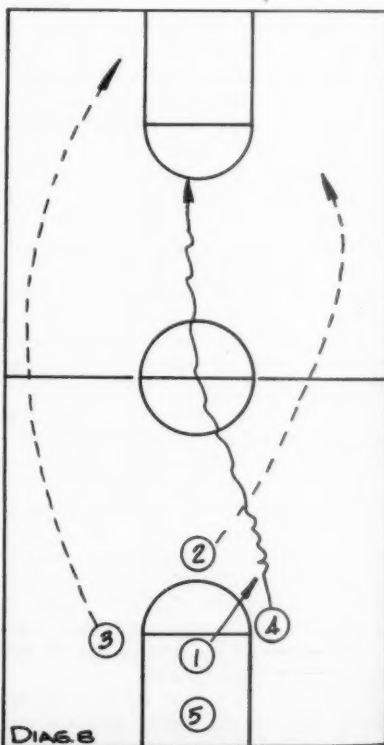
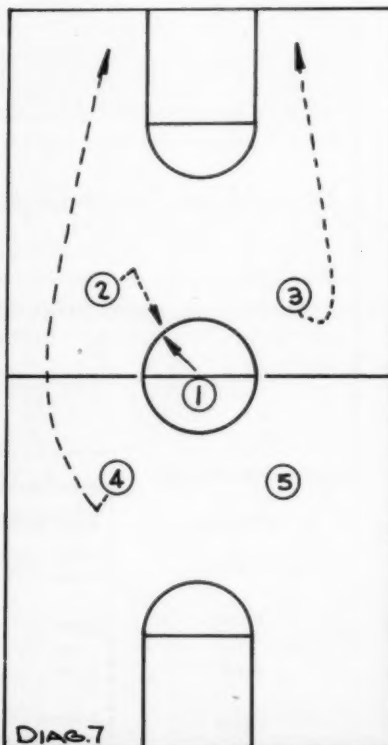


goals resulting from these well-planned maneuvers may mean the difference between a win or a loss.

Most teams have certain jump ball plays which they use at the start of the quarters or halves. Why cannot

a team have a play for all jump ball situations? There is just one stipulation — there must be a reasonable chance of controlling the tap. If a player is jumping against an opponent who is much taller than himself, the cardinal rule is to play it safe. Have the other players stationed between the opposition and the defensive basket. Two players could be delegated to crash in for the ball, providing three men are back for safety. The objective here is to prevent the other team from getting a *fast* goal. On the other hand, any time chances of controlling the tap are reasonable, a field goal should be the objective, and not just possession of the ball. This rule holds true for jump balls in all areas of the court.

The center jump situation is shown in Diagram 7. O1 is the center and he can indicate which player is going to get the tap by a predesignated signal, such as his hand on his hip, or resting on his knee, etc. For example, the signal is given for O2 to receive the tap. O2 fakes the opposite way and crashes in for the ball. Once O2 gets the ball, he can throw it to O3 or O4 as receivers. O1 and O5 are back for safety.



MOE TENER played four years at Rider College, captaining the team his senior year. During his time in the service he played on the Thule Air Base team. Tener served as assistant coach at Gloucester City, New Jersey and last year took over as head coach, winning the league championship with a fine 18-6 record. He started to coach at Clayton this fall.

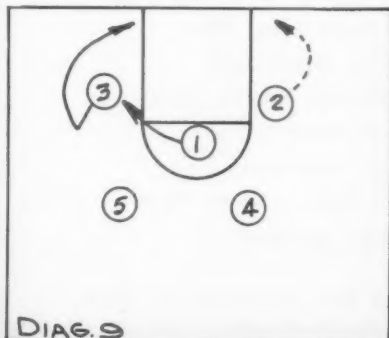
Diagram 8 shows a tap play on the defensive foul line. O1 can use O2, O3 or O4 as a target. If O2 obtains control, he stays in the center. O3 and O4 move down the sides. If O3 or O4 receive the ball, the receiver moves to the center, and O2 moves to the open side. Here again O1 and O5 are the safety men. Team balance is obvious.

For a tap play near the offensive basket (Diagram 9), the ball should go to the front men, O2 and O3. O2 and O3 should always have front position in order to get clear possession. Once the ball has been received, a quick fake and a shot should be executed. The shooter should not hesitate, since he is in excellent scoring area. Many times the result is a field goal or a foul. O5 and O4 are back for defensive purposes.

An important point in regard to all three plays is that the jumper never taps the ball backward, but always to a front target.

Let us examine the next situation, where a violation by one team can mean a score for the opponents. There are many violations which occur when a team is in the midst of its system of play. A team that is not aggressive will respond slowly and fall back on defense. In retreating, some of the players on well-drilled teams turn their backs to the ball. This is the time the offensive team should strike.

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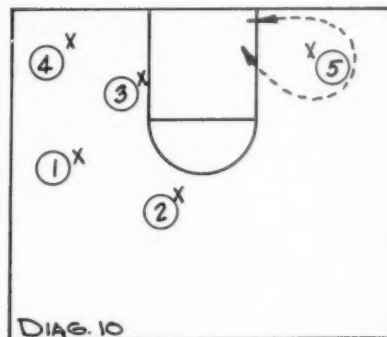
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of the court, this is the time an alert ball team can murder a sluggish outfit. As soon as the official recognizes the violation and blows the whistle, the man nearest to the ball should pick it up and move to the out-of-bounds area. He looks down court for receivers. Three players, preferably the taller individuals, hurry down court in order to get clear for a long baseball pass. This maneuver does not suggest careless basketball. If the receiver does not have a chance of making a good clean catch, the pass should not be made. At all times there should be a player in the back court in case there are no open receivers. This sort of *firehorse* game takes a hustling, well-drilled team with discretion.

There is one more situation to consider and that is the time when a team holds the ball in order to get a last shot, just before time runs out. Not enough time should be allowed for the opposition to get possession and try for a score. Most coaches agree, but how many teams play for a good shot, and not just for an ordinary or a desperation shot?

Instead of just passing the ball around, and then allowing the man in possession, with about five seconds remaining, to take a haphazard shot, why should not a team have something concrete in mind? The team should also strive to get that last shot close to the basket.

One play that has worked for us in last-shot circumstances is a one-on-one setup. In other words, we try to manipulate the offense so that one defensive player is isolated with one offensive man on a part of the court, while the other four players try to decoy the rest of the defense away from the potential shooter. (*Editor's Note* — See the article, "A Stacked-Deck Offense," in this issue). We encourage



the player in possession of the ball to drive. This maneuver usually pays off, and the result is either a field goal or a foul.

Every player should be advised of the time element by a show of fingers, one for one shot remaining, by a player in the back court. The player designated to be the shooter should be decided on before the game, during a time-out or by a hand signal. One side of the court should be cleared of defensive players and the man designated to take the shot should be the most aggressive ball-handler (Diagram 10).

We have tried to demonstrate the different times during a game when a team can increase its field goal productivity. These maneuvers appear to be simple, but proper timing, good cutting, and skillful ball-handling are involved. Discipline and confidence in the system are necessary. Constant drilling and practice with considerable emphasis on fundamentals are of prime importance, and the personnel must be score-conscious at all times.

Most of the material presented in this article is not new. Our aim is to develop awareness of the potential opportunities to score field goals. Also, the material states our own personal opinions and is subject to ap-

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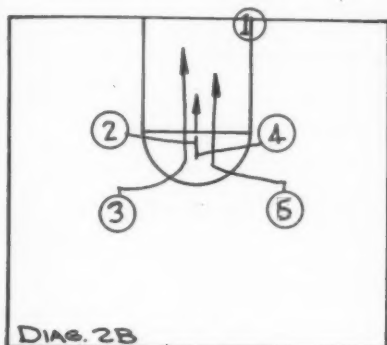
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proval or disapproval, but we sincerely hope that the ideas expressed will be of use to some, as they have been to us.

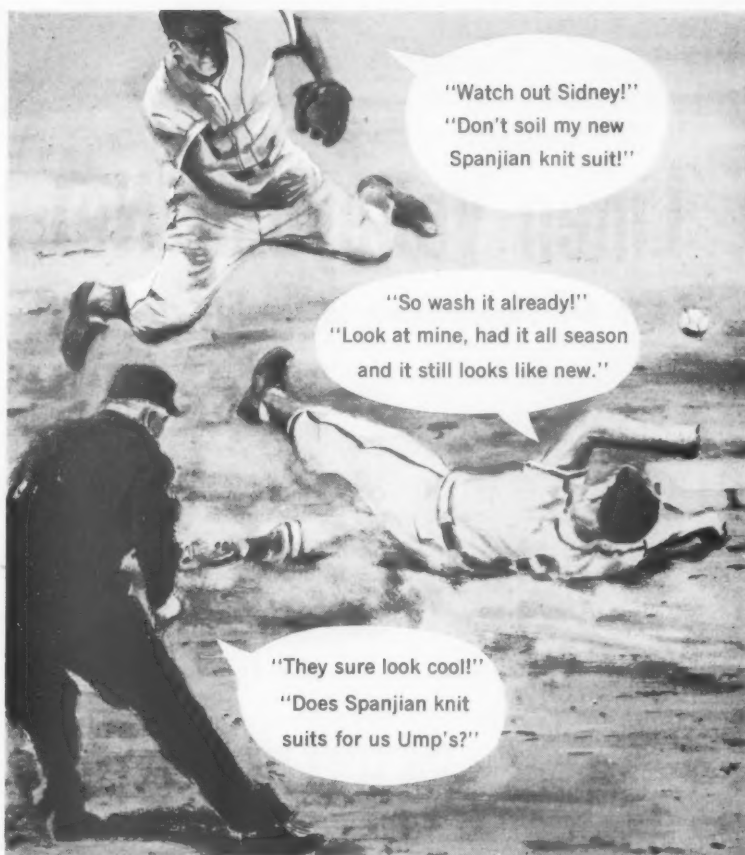
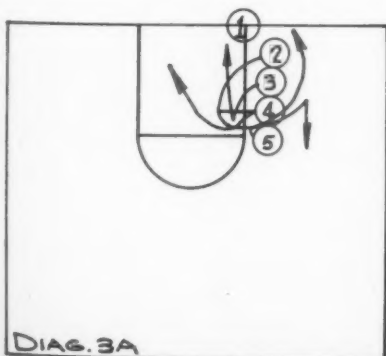
Easy 2

(Continued from page 6)

O4 break as they did previously. Then O3 and O5 take a step directly forward and start to cut as if to split the block, similar to their movements in the first variation of this series. When O3 and O5 get close enough to touch each other, or as the defensive men cry out or touch to switch, O3 and O5 break straight down the sides of the double screen, leaving the defensive players flat-footed or twisted in the wrong direction. The low player of the double screen again looks to see if his defensive man switches before cutting. The pass is made to the first free man.



The third play series works well against teams that zone up defensively in out-of-bounds situations. The option shown in Diagram 3A has a single file line-up along the three-second line. At a signal, O4 pivots in place so that he faces away from the ball. O2 and O3 move up to form a triple screen. O5 fakes inside and then cuts out and around the screen. As soon as O5 moves to the outside of the screen, O4 steps up and cuts around



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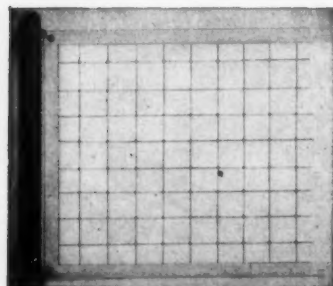
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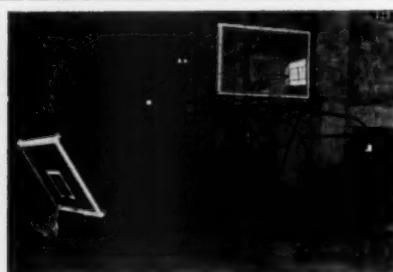
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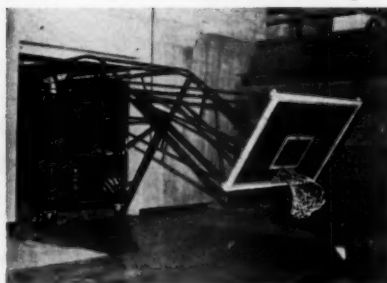
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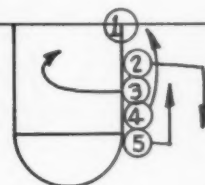
the screen, to the inside. Just as O4 passes him, O2 breaks around O3 to the outside for a safety pass. O3 breaks straight down. The sequence of passing in priority is first to O5, then O4, then O3, and finally to O2.

The second variation of series three (Diagram 3B) forms in the same manner as before, but breaks radically. On command, O2 takes a couple of quick steps to the outside and then backs up. At the same time O3 moves in the opposite direction and slightly downward. O4 hesitates a moment, hoping the defensive men turn their heads, and then cuts straight ahead. O5 moves two steps to the outside and then cuts directly toward O1. Then O3 moves to his new position and cuts back toward the opposite side. The

JOEL ROSENTHWIEG competed at Santa Monica City College and UCLA, graduating from the latter. He spent four years in recreation work and during that time played in industrial and recreational leagues in the Los Angeles area. Rosentswieg started his school coaching career a year ago.

passing sequence is first to O4, then O5, third to O3, and last to O2 who acts as the safety factor. Both variations of series three tend to open up the center of the court for a quick drive down the middle as the defensive men watch decoys moving to the extremes of their zones.

All of the plays presented in this article have been worked with considerable success by high school and junior high school teams. Each one is simple enough so that a series can be taught for a specific game or modified and added to for a general team series. The advantage of having a series of this type can readily be seen when the team scores an easy two points.



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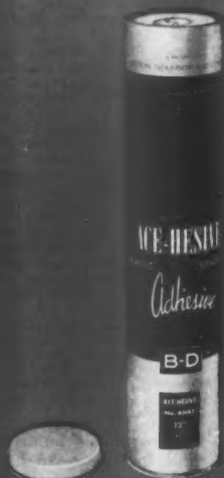
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New Books

Touch Football, by John V. Grombach. Published by Ronald Press, 15 E. 26th St., New York 10, N. Y. One hundred and twenty-five pages. Publication date Oct. 15. Received for review Sept. 20. Price \$2.95.

This book includes over 100 photographs and diagrams describing the six-man touch game, the eleven-man touch game, and how the seven-, eight-, and nine-man versions are developed. Basic formations and plays, theories of offense and defense, tactics and strategy, and safety suggestions are included. The best available touch football rules for all the variations of the game are listed. The book serves as a ready guide for those who administer touch football either as an intramural or interschool sport. This is an excellent book covering an activity on which little has been written.

Illinois High School Coaches' Directory. Prepared and published by Tom Frederick, 717 Dundee Ave., Barrington, Ill. Price \$3.00.

This directory lists each school in the state, gives the 'phone number, conference connection, school colors, enrollment, team nickname, and the personnel in the athletic department.

Michigan High School Coaches' Directory. Prepared and published by Athletic Enterprises, 727 Winter Ave., Big Rapids, Mich. Price \$2.00.

In addition to the listing of each school with necessary information such as coaching personnel, colors, and nickname, this directory includes the won and lost records in football and basketball for each school for the past year.

Simplified Multiple Defense, by George A. Katchmer. Published by Prentice-Hall Inc., Englewood Cliffs, N. J. Two hundred and twenty-four pages. Publication date Oct. 13. Received for review Oct. 13.

Here is a book that is a book — it is all football and adheres to the defensive phase of the game. The author, a highly successful coach, and,

incidentally, a frequent contributor to these pages, has used his multiple defense at both the high school and college levels. He analyzes all the popular styles of attack, giving their strengths and weaknesses, and then points out how and where they can be stopped. Among the defenses discussed are the four-man line, the 5-3-2-1, stunting five-man defense, the 5-4-2 defense, the various six-man defenses, and seven- and eight-man defenses. One chapter is devoted to goal line defense, another to defending the passing game, and still another to defending the kicking game.

The beauty of this book is to be found in its organization. The beauty of the author's multiple defense is to

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be found in its simplicity. A few basic formations plus an ingenious numbering system form the nucleus of a flexible and powerful defensive strategy.

Swimming and Diving, by David Armbruster, Robert Allen, and Bruce Harlan. Published by C. V. Mosby Co., 3207 Washington Blvd., St. Louis 3, Mo. Three hundred and seventy-two pages. Publication date Sept. Received for review Oct. 8. Price \$5.00.

In 1942 David Armbruster wrote the text, *Competitive Swimming and Diving*. This was followed by the second edition in 1950. Dr. Laurence Morehouse collaborated with Dave Armbruster. In this the third edition Robert Allen, swimming coach at Iowa, and Bruce Harlan, diving coach at Michigan, collaborated with Dave Armbruster.

The third edition includes the addition of the side stroke, the elementary backstroke, and a new stroke called the Armbruster resting backstroke. This *all-stroke Iowa method* is a new system of teaching beginners to swim and it is described in detail. Thirty new swimming and diving drawings have been added to this edition; new dives are included together with new techniques and hints on coaching.

We have always maintained that this is the finest swimming book published. The up-dating in this third edition only serves to enhance that opinion.

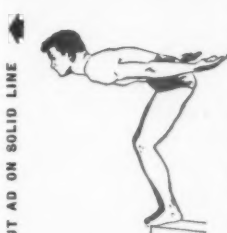
Championship Wrestling, by Clifford Keen, Charles Speidel, and Raymond Swartz. Published by the U. S. Naval Institute, Annapolis, Md. Two hundred and twenty-three pages. Publication date Sept. 22. Received for review Sept. 26.

During World War II the navy V-5 program prepared a number of outstanding texts, primarily for use in the naval aviation program. The officer personnel of the program consisted of many of the finest coaches in the country. A number of outstanding coaches in each sport collaborated on the texts. Following the war, the texts were published by a commercial book publisher. The V-5 Association felt that these books should be kept up to date so committees were appointed to update the manuals.

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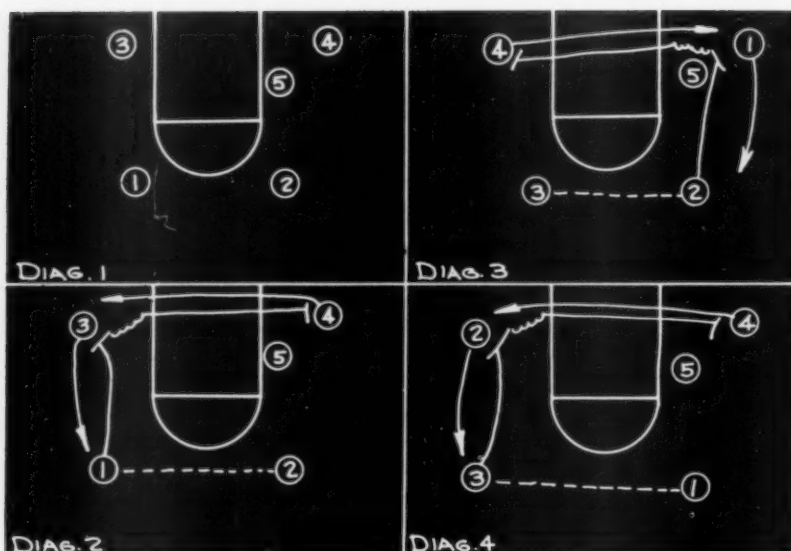
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The Box Weave Versus a Man-for-Man Offense

By **RAYMOND BOTTOM**
Basketball Coach, Botkins, Ohio, Local School

EVERY team in our league uses a zone as its bread and butter defense. Consequently, our boys spend considerable time practicing against the zone and have been successful in our league. However, when teams outside our league were played we ran into the man-for-man defense and had trouble. Our players were not as adept at dribbling and driving as they should have been, and the pivot man, although tall and effective on the boards, was especially clumsy against a man-for-man. The players were excellent passers since fast passing is one of our weapons against a set zone defense.

We experimented with various offenses against the man-for-man which would emphasize passing rather than dribbling, and at the same time would allow us to keep our big man close to the basket where he would not have to handle the ball excessively. Finally, a pattern which we call the box weave was developed. It seemed ideal for our team. Passing was the keynote, and our big man was kept close to the basket. Time and again he was loose for high loft passes and easy lay-ups. As time passed, other benefits appeared. Since every boy

must be moving constantly, the box weave is a prime conditioner and, conversely, in order to work the weave a player must be in excellent condition. We found that very few defensive teams could follow us effectively in the latter stages of the game. Thus our boys were able to score easy baskets and the defense was forced to drop into a zone to stop the weave. This formation was also found to be ideal for freezing the ball since the players are spread, constantly setting screens, and always on the move.

Diagram 1 shows the team organization at the start of the box weave. O1 and O2 are guards. O5 does not handle the ball. He breaks into the pivot and may be caught open for short jump shots or hooks. Height

A graduate of Western State College at Bowling Green, Kentucky, Raymond Bottom began his coaching career at Trenton, Kentucky. In 1955 he moved to his present location where his teams have won a large percentage of their games in league competition.

and faking ability are important in this position. Of the two positions occupied by O3 and O4, one player should be a good ball-handler. The other position is the ideal spot for the tallest or clumsiest member of the team. This player will not come out in front on the weave; he will run back and forth under the basket setting screens. In his movement under the basket, he may get open for easy lay-ups. A feature of this weave is that each player will set two screens for two teammates on every sequence. This maneuver proves baffling to the defense.

The start of the pattern is shown in Diagram 2. It is important which one of the guards starts the sequence. The guard opposite the clumsy ball-handler should throw the first pass. In this diagram O4 is the tall, clumsy player we want to stay under. O1 passes to O2 and breaks down to set a screen for O3 who breaks to the front to take O1's vacated position. O1 rolls, continues across the baseline, and sets a screen for O4, who breaks across the baseline to O3's vacated position.

As shown in Diagram 3, O2 passes to O3, breaks down the side, and sets a screen for O1, who breaks to O2's vacated position. O2 rolls, continues across the baseline, and sets a screen for O4 who breaks across under the basket as he did in the action shown in Diagram 2.

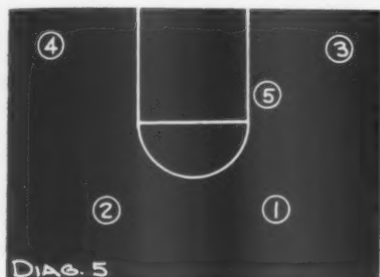
Diagram 4 shows a continuation of the pattern. O3 passes to O1, and sets a screen for O2 who breaks to O3's vacated position. O3 rolls and sets another screen for O4 who again breaks under the basket.

The completion of the weave is shown in Diagram 5. The two guards are back at the guard positions and the forwards are in their proper positions. However, it will be noticed that the sides are the reverse of those shown in Diagram 1. In Diagram 5, O2 is playing left guard instead of the right guard position he held in Diagram 1. The same is true of the forwards. However, continued running of the sequence will bring them back to their original positions.

There is almost continuous movement of all players with the exception of O5. Although it is not shown in the diagrams, O5 does move from one side of the pivot to the other. However, his position is the easiest to play, and for that reason the coach may want to change O5 with other players from time to time to give them a breather. O4 alternates breaking from the right to the left side, always near the basket where he is most effective for shooting and rebounding.

There are numerous options from this weave and no attempt has been made to give them. However, a perceptive coach will find many to fit his players, and a quick thinking player will find a number to exploit his special ability.

A player may get loose on a screen at any time, find an opening for a drive, scissor off the pivot or catch the tall player with a high pass as he breaks across the baseline. Under game conditions it is rarely necessary to run the whole sequence. A scoring opportunity usually occurs on the first screen or two. However, it is rolled into high gear when we want to hold on to the ball. When freezing the ball, it is very hard for the defense to double up on the ball-handler, since all the players are moving and screening. In a doubling-up situation a player is sure to be left near or under the basket unguarded.



The only danger lies in the long pass between the guards. In a freeze situation we usually modify the pass to a hand-off between the guards.

The box weave may appear too simple to some coaches, but we have found that the simpler an offense is in high school basketball, the better it usually works. However, the box weave includes all the ingredients of a good offense — passing, cutting, and screening plus the added ingredient of constant movement which will wear a defensive team down if it is not in topnotch condition.

We recommend the box weave for coaches who have a big man who does not handle himself well, as an excellent pattern for conditioning, a pattern for freezing the ball effectively, and as a pattern for teaching effective passing and screening against a man-for-man defense.

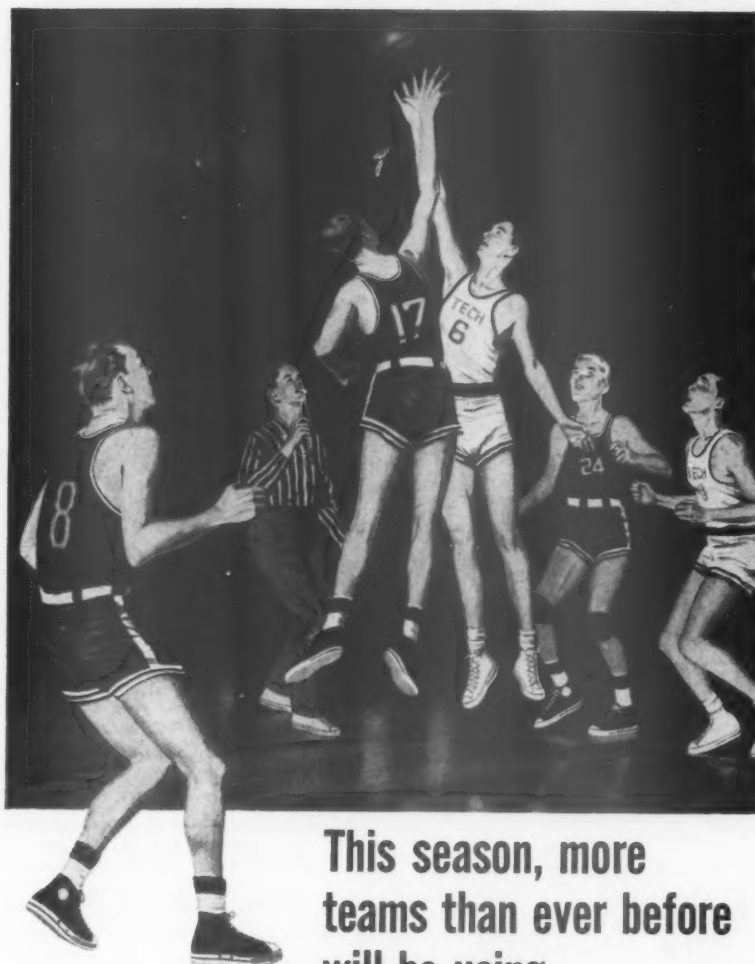
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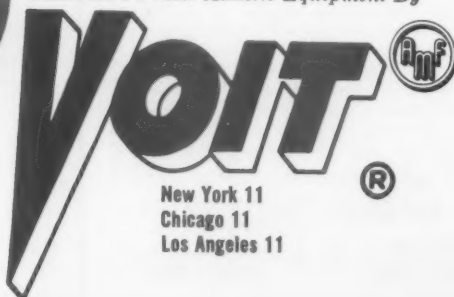
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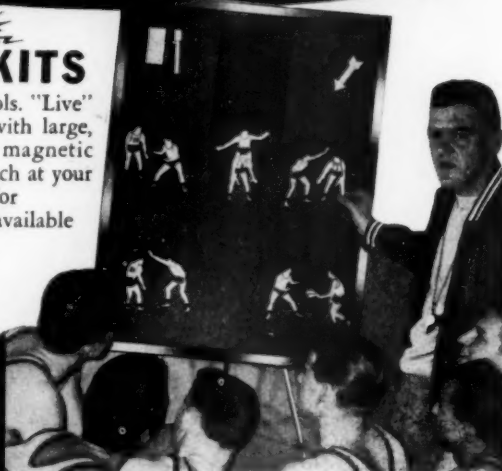
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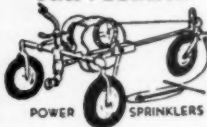
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Improve Performance

(Continued from page 28)

and found the application of this principle to be extremely good. The javelin event also portrays the use of long range of motion in applying great force to gain distance.

2. Baseball pitchers throwing the fast ball must have good range of motion in order to get the necessary speed on the ball. Bob Feller, Carl Hubbell, Lefty Grove, and others developed characteristic wind-ups which gave them great range of motion and helped build up the momentum so important to a blinding fast ball. All of these baseball players take a backward stretch and backward extension of the throwing arm, then a long step, all to increase the range of motion for the throw.

3. Golf utilizes greater range of motion whenever more distance is desired. The drive takes a full swing; whereas, the approach shot is only a part of the complete range of motion possible. Batting also has the utilization of this principle. Long-ball hitters hit farther when they can get a full swing, which means more range of motion.

This principle is not always the most important in a particular skill, but when momentum and force are requirements, its use becomes paramount. Many other skills and activities could be cited, but it seems sufficient to say that whenever striking power, force or momentum are involved in the performance of a skill, great range of motion becomes an important factor.

Principle IV

Any movement of the head interferes with coordinated body movement, especially in the shoulders. Therefore, it is *essential to keep the eyes on the ball or object until contact is made* so that head movements will not cause a deviation in the correct pattern of movement. Everyone has had the experience of missing a ball, both catching and hitting, as a result of disobeying this principle. The following skills illustrate its use.

Skill Examples: 1. Football players often miss a pass because they take their eyes off the ball before contact is made. They anticipate being hit or want to look where they are to move before actually getting the ball. Head movement interferes with the catch. The place-kicker must keep his eye on the ball until it is kicked. Many good kickers never see the ball go between the uprights.

2. The same can be said of baseball players, basketball players, and any other activity which involves catching an object.

3. Whenever hitting an object is required, the same principle is applied. The golfer keeps looking at the ball and even the spot of the ball so that the principle is not disobeyed. Baseball players, tennis players, badminton players, handball players, and other types of athletes involved in hitting objects follow the ball almost to the point of contact so that head movements will not interfere with the pattern of the swing.

Principle V

All movements should have reasonably good follow-through. At first glance, follow-through appears to be relatively unimportant, since at this time in the course of action the object has left the implement or the important part of the movement has been made and there is nothing the participant can do to change the course of action. Alterations in follow-through should not commence until after the central movement reduces its effectiveness. Therefore, the follow-through is an indication of what has happened during the preceding central action and carries significance because of its effect on this prior action. Follow-through also prevents tension in the muscles which otherwise would be involved in an attempt to check movement at the end of the central action. Momentum from the follow-through may also be utilized to accomplish subsequent movements such as getting the ready position for another type of action.

Skill Examples: All of the striking examples listed under Principle IV require the application of the follow-through principle.

1. In addition, the charging football blocker and tackler must follow through after contact has been made with the opponent.

2. Jack Dempsey once said that he tried to hit his opponent in the back of the head. He meant the follow-through was essential so that the force of the blow was not stopped before contact was made with his opponent's body.

3. The baseball hitter and the golfer illustrate this principle after a powerful swing. The follow-through indicates that all possible force was exerted at the moment of contact with the ball.

Principle VI

Generalize skills by practicing them

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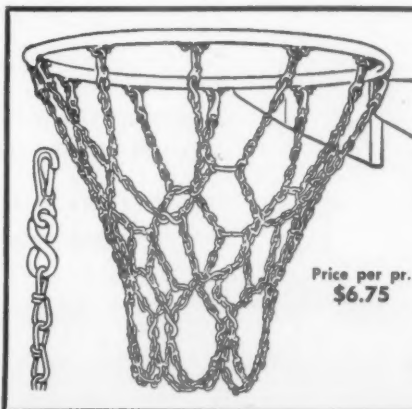
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under varying conditions and performing them at the normal desired speed. Performers who practice at reduced speeds usually develop techniques not successful at faster rates because the coordination and pattern of movement are not the same. At the same time, conditions vary in many sports so a person should practice under many different conditions. Distances vary, wind changes, terrain varies, the opposition is hardly ever the same, etc. Consequently, practice sessions must vary the conditions to meet these different situations.

Skill Examples: 1. In golf, the player pitches onto the green from various angles, in dry and wet weather, on a windy day or a still day. The swing is also at normal speed so that the performer gets the desired movement pattern.

2. Tennis players use different playing surfaces, backgrounds vary, and game conditions differ. Consequently, all types of situations should be practiced under game conditions. When fundamentals alone are practiced, they should be at the normal speed.

3. Successful basketball teams play many games and scrimmage considerably in practice. Thus they receive practice under varied conditions and

they are able to meet most game situations that arise.

Principle VII

Strength type skills require the longest warm-up.

The best evidence available points to the importance of warm-up in proportion to strength being involved in the performance of the skill. This includes speed, because strength is important in determining speed.

Skill Examples: 1. Sprinters in track require more warm-up than distance men. Weight men require a good warm-up because of the tremendous strength involved.

2. Basketball players require considerable warm-up because of the speed involved in the game. The same can be said of football players, tennis players, baseball players, etc.

3. Throwing calls for a longer warm-up because speed and strength are necessary to initiate action.

More warm-up is necessary on cold days than on warm days, along with the application of strength in the activity. The coach and athlete should analyze the degree of strength involved and warm up accordingly.

Principle VIII

Improvement in any skill is dependent upon proper increase of the resistance to the performance of the skill. Resistance takes many different forms in its application to varied skills. One activity might involve weight as resistance, another speed, and another endurance or combinations of these and other forms not mentioned. The important thing to remember is that resistance in any form should be continually increased.

Skill Examples: 1. The four-minute barrier in track has been surpassed mainly because of adherence to this principle in training. The technique of interval running (sprint, jog, walk, sprint) is the application of this principle. Over a period of time the runner builds up tremendous effort as a result of having increased the resistance to performance.

2. Weight-lifting in an effort to build strength applies this principle. Each day or week the weights are increased and the amount of work becomes greater.

3. Both sprint and distance swimmers also improve by training under conditions which increase effort, the same as track men.

All activities should increase the resistance to effort in one form or another. This is one of the big rea-

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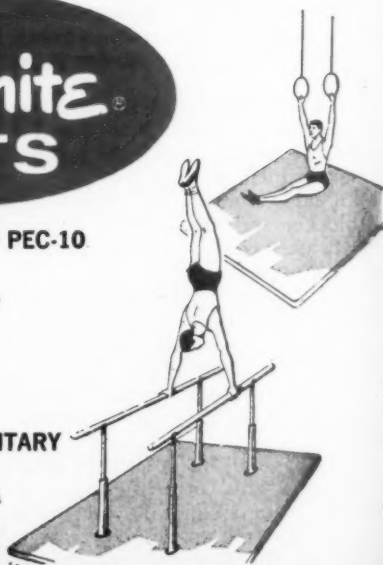
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Differences in good and poor performance, both in teaching and training, are based, at least in part, on adherence to certain fundamental principles. Although this article has not attempted to list all principles of movement, nor give all possible examples, it has discussed some that are considered important to many different forms of activity. If these and other principles of movement are kept in mind, teaching and learning should help to improve performance, as well as make the activities easier and more enjoyable.

Managerial Organization

(Continued from page 12)

5. Hang game clothes up neatly after every game.

6. Collect uniforms at the first practice session after the game when it is played away from home. Ask all players to take uniforms out of bags the night after away games.

7. See that any mending or repairs are taken care of at once.

Practice

1. Have practice shirts available.

2. Have a rebound ring on hand.

3. Check attendance.

4. Keep free throw shot charts and graphs. Each player shoots 50 free throws at the start of practice.

5. Keep all students out of the gymnasium.

6. Lock the gymnasium door at 3:30 to all players — unless they present a written excuse for tardiness.

7. Keep an ample supply of shoe-strings, soap, extra shoes, etc. Check this supply weekly.

8. No equipment should be discarded without the coach's permission. If equipment is to be thrown away, it should be entered on the basketball equipment report and initialed by the coach.

Additional Duties of Managers

1. Insist that all players have a physical examination.

2. See that visiting teams and officials are taken care of properly.

3. Make locker assignments in the basketball dressing room. Obtain an approved list from the coach. Keep a record of the locks assigned with the combinations.

4. See that all announcements and information the coach wishes to convey to the team are handled quickly.

5. Keep a record of each game.



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Check with the athletic office on the form to be used.

6. Keep the bulletin board up to date in regard to schedules, articles, and notices.

7. Obtain as much material as possible concerning the opposing teams and players.

8. Keep a record of the amount of time played by each player and present this record to the coach at the end of the season.

Pre-Season and Post-Season Duties

Pre-Season

1. The head manager should make an appointment with the coach to talk over the problems which the managers will face during the season.

2. Have balls, equipment, and forms ready for the first day of practice.

3. Contact returning managerial candidates and assistant managers. Assign duties and the time they are to report.

4. Check the lockers in the basketball dressing room.

Post-Season

1. Report to the coach any equipment which cannot be collected.

2. Arrange to have all uniforms dry cleaned and stored with moth balls.

3. Wash and store all balls.

Managerial Duties Pertaining to Games

Home Games

1. See that the visiting team is met properly and cared for (oranges, keys to dressing room, etc.).

2. See that officials are properly taken care of as to lockers, oranges, and towels.

3. Have game uniforms ready to issue as well as all other equipment

which will be needed.

4. Have chewing gum, a rubbing compound, and sliced oranges for half-time.

5. Have the score book ready and either keep score or appoint an efficient scorer.

6. Be sure a timer is on hand and supplied with clocks and horn.

7. Give the game ball to the head official, properly inflated, 15 minutes before game time. Obtain the ball at the end of the game.

8. See that game uniforms are collected and hung up to dry.

9. Present checks to game officials.

Trips

1. Arrange for timers and scorers.

2. Arrange for any extra items needed such as oranges, chewing gum, etc.

3. Make up a check list of duties and equipment for each game away from home.

4. Have equipment and uniforms packed.

Diversified Offense

(Continued from page 24)

opposite side. O3 rebounds up the middle and O2 rebounds at the free throw line for a long one.

When O1 drives for a jump or lay-up, O5 rebounds on the same side on which the shot was taken and O4 rebounds on the side opposite from which the shot was taken. O3 rebounds up the middle, and O2 pulls out as the safety man.

If O2 shoots a set shot, then O5 rebounds on the opposite side and O4 rebounds on the same side from which the shot was taken. O3 rebounds up the middle and O2 rebounds at the free throw line.

When O2 drives along the baseline for a jump or lay-up shot, then O5



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moves to the opposite side. O4 rebounds up the middle; O2 rebounds on the left side; and O3 rebounds at the free throw line.

When O2 drives over the top, O5 rebounds on the left side and O4 rebounds on the right side. O2 rebounds up the middle and O3 rebounds at the free throw line.

If O3 takes a set shot, then O5 rebounds on the opposite side and O4 rebounds on the same side from which the shot was taken. O2 rebounds up the middle and O3 rebounds at the free throw line.

If O3 drives along the baseline for a jump or set shot, O5 moves to the opposite side, and O4 rebounds up the middle. O3 rebounds on the right side, and O2 rebounds at the free throw line.

When O3 drives over the top, O5 rebounds on the right side, and O4 rebounds on the left side. Then O3 rebounds up the middle, and O2 rebounds at the free throw line.

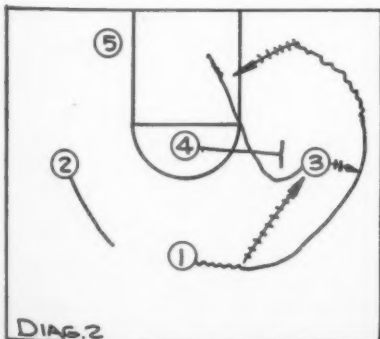
If O4 shoots a jump or a hook, O5 rebounds up the middle, and O2 rebounds on the left side. Then O3 rebounds on the right side, and O4 rebounds at the free throw line.

When O4 drives, O5 rebounds on the opposite side. If O4 drives to the left, O3 must take the middle and O2 the free throw line. If O4 drives to the right, O2 must take the middle, and O3 the free throw line. O4 takes the side he drove on.

When O5 shoots a jump, set or hook, O4 takes the opposite side. If O5 shoots on the left, O3 takes the middle, and O2 takes the free throw line. If O5 shoots on his right, O2 takes the middle and O3 takes the free throw line.

We have tried to limit set patterns to two or three to be used only at special times. This is our guard series. Three patterns which we have found effective are shown in the accompanying diagrams. These specials are run to either side, thus giving us six plays to run for shots.

In the play shown in Diagram 2.



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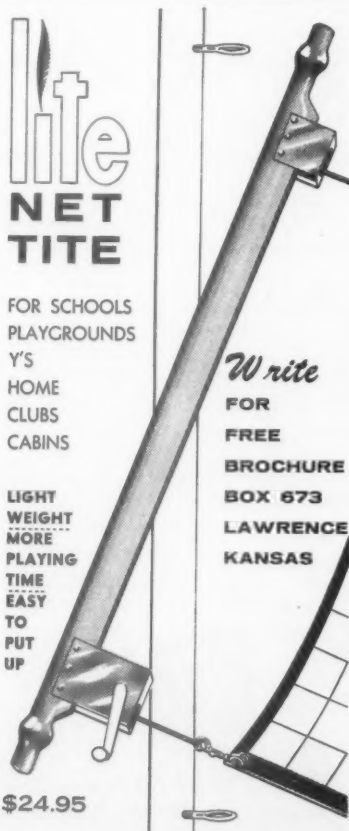
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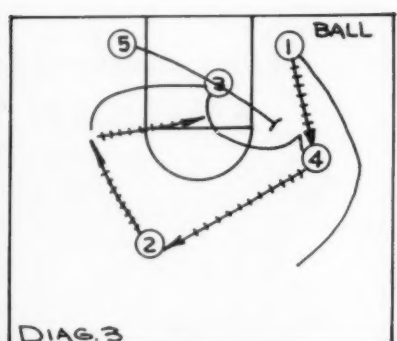


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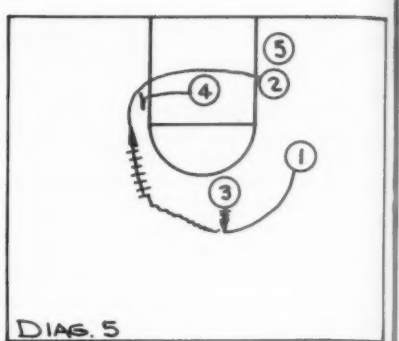
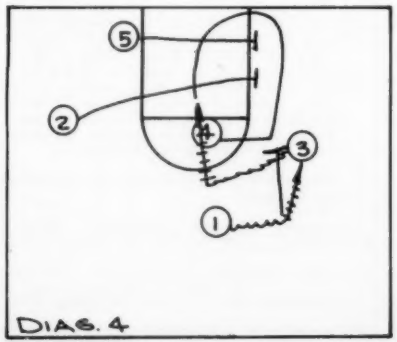
O1 dribbles toward the flanker, O3, and passes to him. Then he goes around for the outside hand-off. O1 is instructed to try and drive for a score or force the defensive man in as far as he can. Then O4 sets a screen for O3 who comes over the top and down the lane. O2 moves out as the safety. O5 stays or moves to the opposite side. This is our guard around play.

If O1 cannot hit O3, he moves the ball to O4 who has squared up in the flanker spot. O5 moves out toward O4, and sets a blind screen for O4. Then O4 moves the ball to O2. O2 hits O3 who has continued on through and sets up outside the lane on the free throw line. O4 fakes and he can either go over the top or down the back side to receive the pass from O3 (Diagram 3).

Our guard inside play is shown in Diagram 4. O1 dribbles toward the flanker, O3, and passes to him. Then he sets an inside screen for O3. O3 dribbles over the top and O4 moves down the lane. O2 and O5 set a double screen for O4. O3 hits O4 for a shot underneath the basket.

If O3 cannot hit O4, he hands off to O1 who comes back around. O4 sets the post on the left side of the lane and O2 comes around the post to receive a pass from O1 (Diagram 5).

The guard away play is shown in Diagram 6. O1 dribbles toward the flanker, O3, passes to him, and goes away. This is the signal for O5 to



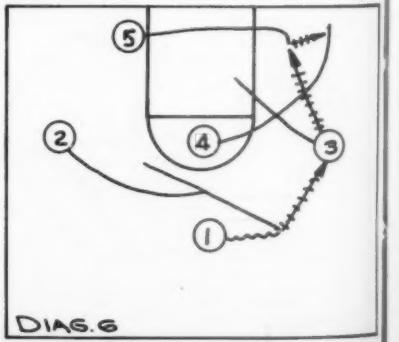
come to the low post on the right side of the lane. O3 hits O5. Then O3 and O4 split the post (Diagram 6).

As mentioned previously, anything can be run from this alignment which can be run from the 2-out, 3-in setup with very little adjustment, and the team can still operate against the zone or changing defenses. The players can spend all their position shooting time from the same area, thus improving

GARY FILBERT played on the freshman team at Missouri in 1947-48, and then played four years of service ball for the marines at San Diego. He returned to Missouri and lettered for three years, graduating in 1955. Filbert began his coaching career at Mexico, Missouri that fall and has seen his teams engage in state regional competition for two years.

their shooting ability. We also feel that our four players are closer to the board. Against teams that have taller players, four men can be sent to the board and better offensive rebounding will result.

While this offense is not perfect, we do feel that it is a sound and diversified setup which can be effective because the players are able to adjust with it.



In time, it may become outmoded as defensive alignments catch up, but we believe it is a step in the right direction of continuing to improve the game of basketball.

The Press

(Continued from page 37)

necessary lead-up drills. In preparing for a full-court press, a coach should be certain that each player has a sound knowledge of his individual and team defensive fundamentals. Defensive fundamentals must come first. When a coach feels that his team is ready, at least 15 minutes a day should be devoted to the press from out of bounds and off the backboard. If the requisite defensive maneuvers are practiced conscientiously each day, the team will have the foundation for an effective press.

The full-court press which we advocate is aimed at forcing the opposing team into a physical or mental error on the initial pass. However, if the error is not made from the original pressing positions (Diagram 1), then the team goes into the secondary pressure stage (Diagram 2) with one purpose in mind, that is keeping mental pressure on each player all the way up the court without lunging or making defensive mistakes. Our players are instructed to concentrate on each man individually, challenging his every move all the way up the court. The players are told to hold ground and challenge their man. They should keep a distance of three to six feet and challenge each man all the way up court. In this way, the initial press can be used with all its advantages, and the players will not have to worry about being victimized by the lay-up because of a loose man.

After the secondary press has been maintained to the key area, then the defense goes into its third defensive stage (Diagram 3), which is simply a sinking man-for-man defense with extreme outside pressure on the ball. From this third defensive position, the same mental pressure is continued on the ball wherever it may be. The defensive center acts as a check-off player in case the man who is being pressured is driven around. In addition to this pressure on the ball, the team as a whole keeps up mental integration by means of chatter and whistling. Every means possible within the range of sportsmanlike conduct to keep the offensive player on edge and rushed in his ball-handling and shooting is utilized to fulfill this principle of pressure defense. If this

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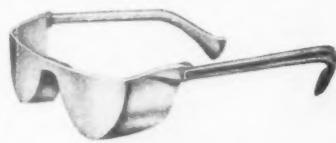


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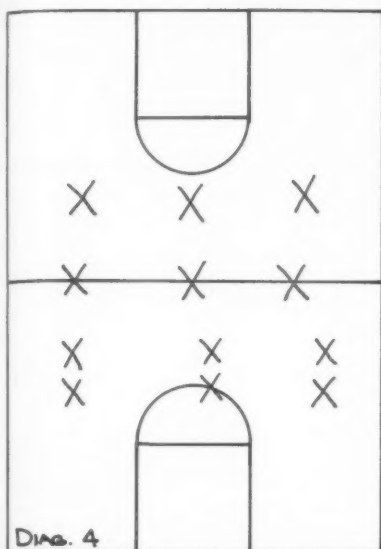
AFTER graduating from Fresno State, Bob Kloppenburg played three years of AAU basketball and then started his coaching career as freshman coach at his alma mater. Then he coached at Lindsay High School and Victor Valley High School. In 1956 Kloppenburg started basketball at the new Paramount High School in Los Angeles. This fall he is starting a basketball program at the new California Western University.

three-fold pressuring is successful, the opponents have either lost possession of the ball or have been forced to take a shot. Constant pressure, if maintained, will soon unnerve even the most expert player. If it is executed correctly, and if each player has good sound man-for-man defensive fundamentals, this particular press will achieve these objectives.

It should be pointed out that many presses are designed and used solely for interceptions and steals. This press will take the interceptions from their initial pressing positions, but it is concerned primarily with creating and maintaining mental pressure on the offensive player every second that the offensive team has possession of the ball. The main purpose is to force the offensive player to take a poor or rushed shot or to hurry his passes so that a bad or inaccurate pass is attempted. It is important that the defensive man does not allow the ball to be handled without constantly challenging the offensive player. There is an intangible mental effect on a player's efficiency when he is continuously harassed.

The coach, by chalk talk, or other means, should make sure that each player understands the thinking and purpose behind his pressing tactics. He should understand why he is instructed to keep up this constant pressure on his man. Each player must understand that he will gamble some on the initial press but not in the secondary pressing stage. Each player should be conditioned to take great pride in being able to cover a man from one end of the court to the other without allowing him to score. In our drills we often put the slower player on a faster man as a test to see whether he is able to cover any player that he may face on an opposing team. If the slower man can cover the faster man, he will be able to maintain the press with maximum efficiency.

A coach will feel rewarded when he sees what a sound pressure defense can



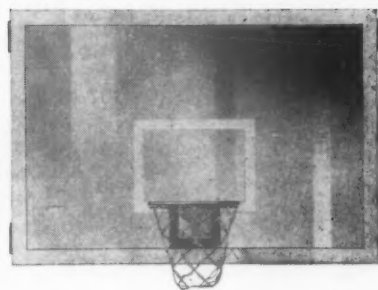
do to teams of greater ability. By the same token, teams of equal or lesser ability may win convincingly when employing this defense rather than suffer a close defeat or salvage a narrow win.

We use the drills which are shown in Diagrams 4, 5, 6, and 7 to teach our players the fundamentals of the press.

The basic stance is assumed by each player (Diagram 4). Then the coach designates with his hand or vocally the direction of movement of each player. Short movements to both sides, laterally, and pressuring movements are called for continuously. While the drill is going on, the coach or his assistant should check to see that each player is maintaining the proper stance and movement of his legs. We require a low boxer's stance with the player's weight to the rear except when he is pressuring a man after he has stopped his dribble. This drill should be practiced at least five minutes each day.

In the drill shown in Diagram 5, X1 passes to O1, goes out and pressures the ball, and also covers the drive to either side. No set shot should be allowed unless it is a rushed shot. After the attempt to score has been made, X1 and O1 exchange places in the two lines. This drill teaches the player to pressure the shot hard from a forward movement and still react quickly enough to stop the drive.

This drill is to be used from the left and right sides of the court in order to practice from every conceivable spot on the floor. After the players have learned to pressure the ball and cover the drive to the baseline from this close-in position, then the drill is extended to the midcourt line and



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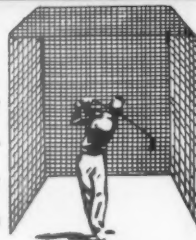
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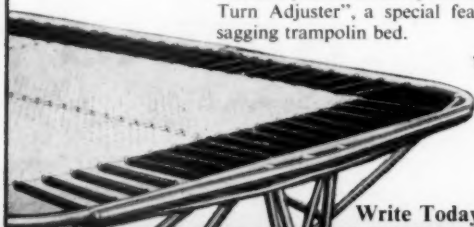


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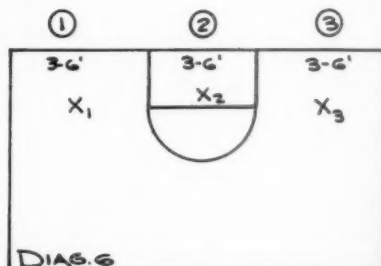
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finally to a full court position. At least 15 minutes a day should be spent on this drill.

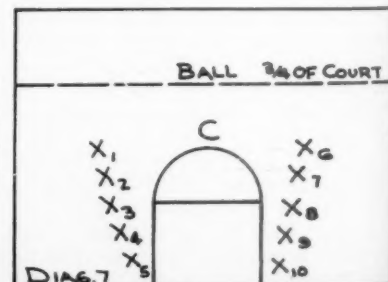


Either X1, X2 or X3, after allowing the pass to come in will then hold ground on his man all the way up the court while constantly challenging his man when he has the ball. Each player tries to keep his man from crossing the midcourt line and to contest him every second that the offensive men have possession of the ball. After a shot has been attempted or stymied, then the three defensive players go to the offensive line and the offensive men go on defense (Diagram 6).

This drill may be used at three-quarters and half-court positions on alternate days. At least 15 minutes each day should be spent on it.

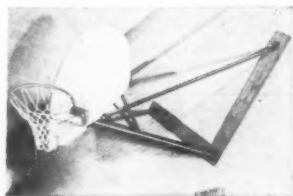


In the drill shown in Diagram 7, the coach puts the ball on the ground or throws it into the air, and X1 and X6 fight for possession. The player who gains possession of the ball attempts to score, while the other player goes on defense and pressures the ball all the way up the court. Then he



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tries to force the offensive player into an error or a rushed shot at the basket.

This drill may also be used at mid-court and full court positions. It should be practiced at least 10 minutes each day.

Semi-Control Offense

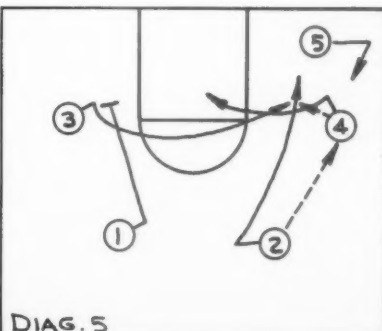
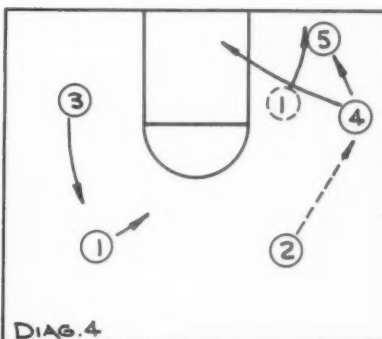
(Continued from page 23)

occasionally, O2 and O3 go to the empty positions.

In the play shown in Diagram 5, the weak-side guard screens for the weak-side forward. O2 passes to O4



who passes to O3 who is moving on to the post after a screen by O1. O4 and O2 double cut on the post man, O3. O5 fakes to the sideline and then comes back for a possible pass.

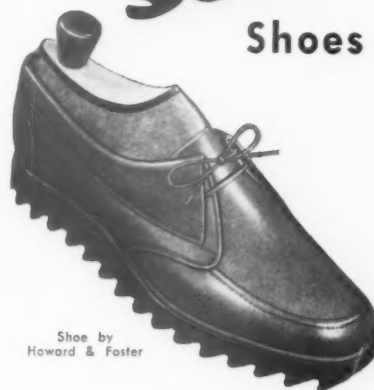


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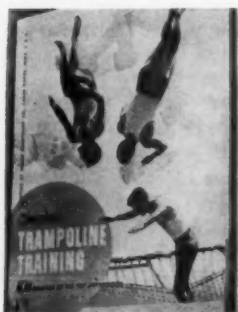
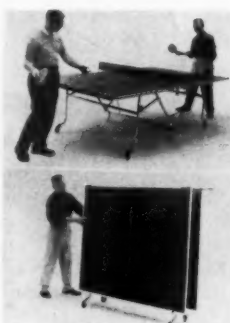


For further information see Buyers Guide, page 64



THESE new "All-American Athletic Glasses" feature specially contoured lenses designed to fit the face properly and provide full-range vision without distortion. A special "cushion fit" nose bridge molded from shock-absorbent rubber offers the wearer greater protection and comfort. The frame ends have been rounded and streamlined to prevent injury to opposing players. These glasses are available in various sizes and temple lengths and come equipped with the adjustable "Glass-Gard" headband. Benson Optical Co., 450 Medical Arts Bldg., Minneapolis 2, Minn.

THE newly restyled "Tuck-Away" table provides a 5' x 9' playing surface yet it can be stored in an area only 18" deep. Folding is accomplished by merely applying downward pressure on one end of the table which separates in the center and folds to a height of 5'2". The frame is of 14-gauge welded structural steel which is plated with zinc lustron for appearance and resistance against chipping and rusting. The frame carries a 10-year guarantee and may be purchased separately by those who wish to use tops they have on hand. Sico Mfg. Co., 5215 Eden Ave., S., Minneapolis 24, Minn.



DESIGNED to provide physical educators with all the requirements for proper trampoline instruction — this kit does just that. Included is the 44-page book, *Trampolining*, by Newt Loken; *Trampolining Teaching Guide*, by Rich Harris; *Test Questions and Answers for Trampolining Instructors*, by Ted Blake; *Trampoline Performance Chart*, by Charlie Pond; *Progression Checklist for Trampolining*, by George Szypula; and *Clinic Tips*, by Kurt Baechler. Also included are instructional wall charts, a complete trampoline catalog, and the latest issue of *Modern Gymnast*. This complete kit on trampolining costs only \$1.00 and may be secured by using the Service Coupon or by writing Nissen Trampoline Co., 200 A Ave., N. W., Cedar Rapids, Iowa.

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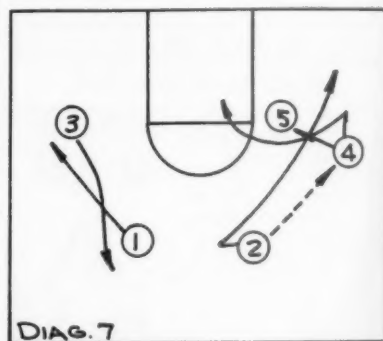


We have shown four play patterns from our weak-side guard series. With a possible four options per play, we have a possible 16 plays to one side, or 32 altogether from the series.

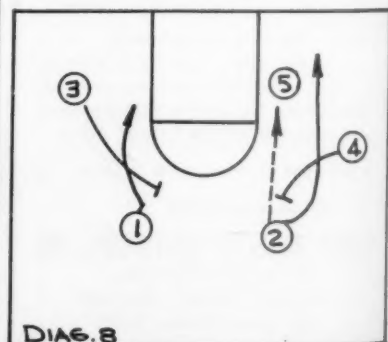
Series B shows the strong-side guard series. The basic 2-3 pattern with O5 playing at the side of the keyhole is shown in Diagram 6.

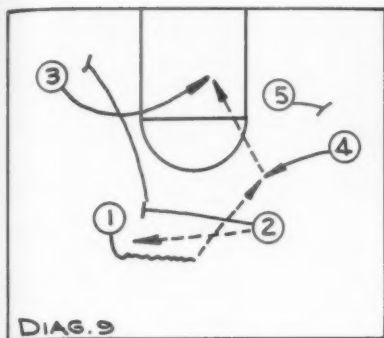


In the play shown in Diagram 7, the strong-side guard passes to the forward. O2 passes to O4 who passes to O5 who is moving on to the post. O2 and O4 double cut on the post. O1 and O3 interchange to keep the defense from sagging.



As shown in Diagram 8, the strong-side guard passes to the post. O2 passes to O5. Then O3 and O4 both use a rear screen for O1 and O2 who cut off the forward's screen.

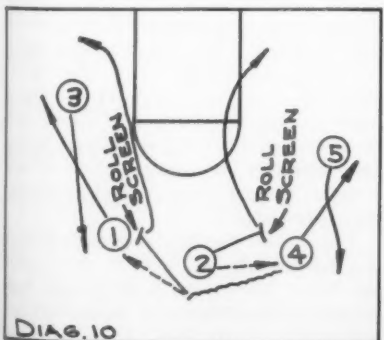




In the play shown in Diagram 9, the strong-side guard screens for the other guard. O2 passes to O1 and screens for O3. O1 dribbles cross-court, and then passes to O4 who is cutting to the high post off O5's screen. O4 passes to O3 who is cutting off the second screen by O2. If O3 does not get the ball, he clears out to the guard position.

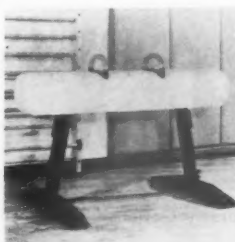
Series C is the continuity. Should one of the first two series be completed without the desired short shot, the team should immediately go into the continuity pattern from a 3-out 2-in alignment.

As shown in Diagram 10, O2 starts the continuity going to either side. The weak-side players must cross continually in order to make the defense work. O2 passes to O4, uses a roll screen on O4's defensive man, and then cuts for the basket. O4 attempts to drive into the key for a lay-up. If O4 is stopped, he passes to O3, uses a roll screen, and then breaks for the basket. This pattern continues until possession of the ball is lost. When O2 returns to the middle, he may start the continuity to the opposite side. Should the defensive players switch, a lead pass may be thrown to the man who is breaking for the basket. The next time our players are on the offense they will start with the series that is being used during that portion of the game.



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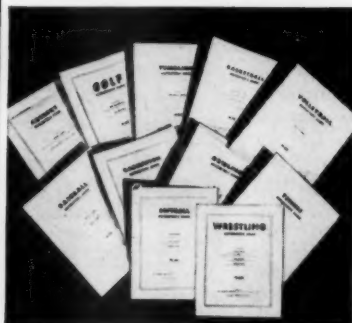
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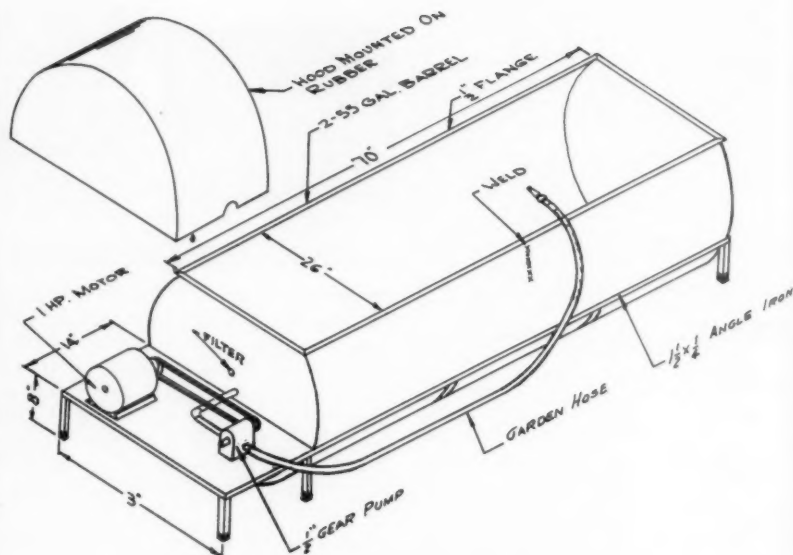
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With the help of the shop a framework that would accommodate two 55 gallon barrels welded end to end and cut to the correct length was constructed. Next one-third was cut from the side of the barrel. In order to protect the user from the sharp edge, a flange of one-half inch metal was built and welded to the edge of the barrels. Then a motor was located. We used a 2-horsepower, but a 1½-horsepower motor would do the work. Chances are that an old motor or two can be found around the school. The motor was mounted to one end of the frame on rubber to help insulate and reduce vibration.

The only item which had to be purchased was a half-inch gear pump. A larger pump may be used, but this size seemed to do the job for us. Pressure on the injury can be controlled

by changing the distance of the hose from the injured spot. Mount the pump on the frame along with the motor. The tank is connected to the intake part of the pump by a half-inch pipe or hose. A pipe works better because a hose tends to collapse. Cover the outlet from the tank with a screen to prevent dirt from being sucked into the pump. To the exhaust part of the pump fasten a four-foot length of hose with a nozzle, which will enable water to be brought up to the shoulder. A cover should be made of light metal to enclose the motor and the pump so they will not get wet.

A stock watering trough can be purchased for a small sum. It is oblong, about five feet by three feet by three feet deep.

Our machine is near the shower where there is a supply of hot water and a drain. To prevent excessive splashing when applying the treatment to the shoulders or knees, use a small piece of canvas to cover the area. Use of canvas has proved to be very effective when the force of the water is placed directly against an injured shoulder.

This is not the best machine, but it is a satisfactory addition to any training room, where the budget does not permit a manufactured hydrotherapy machine.

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COACHES READY REFERENCE SERVICE COUPON

NOVEMBER, 1958

As a service to our readers and for their convenience we list here the advertisers appearing in this issue. Many of the concerns offer free booklets and coaching aids. Simply cut along perforated rule and mail to Service Department, ATHLETIC JOURNAL 1719 Howard St., Evanston, Ill.

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See advertisement

☐ Catalog

See advertisement

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- ☐ Information "All-Star" basketball shoes
- ☐ Information "ST" sprint shoes
- ☐ Complete information on "Ripple Sole" performance
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- ☐ Catalog
- ☐ Catalog, swatches, and name of distributor
- ☐ Information "Wigwam" socks

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- ☐ Information "All-American" athletic glasses
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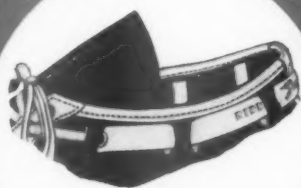
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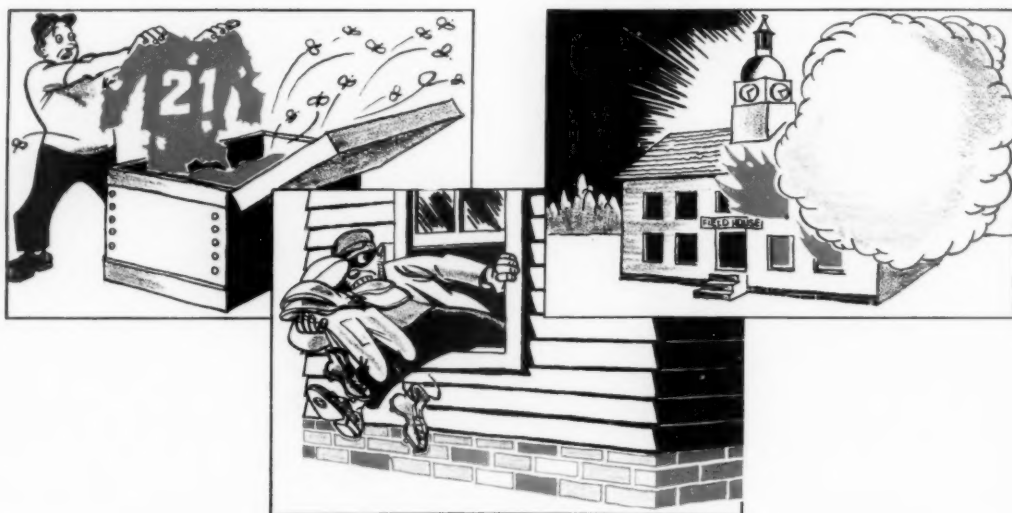
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